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# NUMISMATIC NOTES AND MONOGRAPHS

No. 15



ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

A CONTRIBUTION TO TARENTINE NUMISMATICS

By MICHEL P. VLASTO

THE AMERICAN NUMISMATIC SOCIETY  
BROADWAY AT 156TH STREET  
NEW YORK  
1922

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The American Numismatic Society. Exhibition of United States and Colonial Coins. 1914. vii, 134 pages, 40 plates. \$1.00.

# NUMISMATIC NOTES & MONOGRAPHS

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# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

A CONTRIBUTION TO TARENTINE NUMISMATICS

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	I
<p style="text-align: center;"><b>ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ</b></p> <p style="text-align: center;">A CONTRIBUTION TO TARENTINE NUMISMATICS</p> <p style="text-align: center;">By M. P. VLASTO</p> <p>The year 473 B. C. was a disastrous one for Tarentum. In that year, we learn from Aristotle,<sup>1</sup> although they were supported by an auxiliary force of 3000 Rhegians, the Tarentines sustained a crushing defeat at the hands of the Messapo-Iapyginians and the Peuketians. This appalling reverse took place not far from where the villages of Mottola and Gioja del Colle now stand. Perhaps the most important result was a change of the constitution and the establishment of a democracy. This triumph of the popular party, according to François Lenormant,<sup>2</sup> was prompted by the Athenian democratic spirit which, thirty years later, was to be so strongly evident in Magna Græcia, after the foundation of Thurium.</p>	
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2	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>It has long been supposed that this democratic revolution left its mark in the Tarentine coinage of the period, and that the first issue of <i>nomoi</i>,<sup>3</sup> exhibiting on their reverse the new type of a seated male figure, is to be brought into relation with this institution of a democratic form of government at Tarentum.</p> <p>Raoul Rochette,<sup>4</sup> in a learned and interesting paper on this class of coins, endeavored to prove that the seated figure could be none other than the Demos, or impersonation of the Tarentine people, and this identification, although incorrect, has held the field since first expressed by this erudite French numismatist in 1833. The three accurate plates<sup>5</sup> which were carefully engraved and published with his paper, owing to new types which have since come to light, are now inadequate.</p> <p>Sir Arthur J. Evans in his masterly monograph "The Horsemen of Tarentum",<sup>6</sup> has also given us, so far as the scope of his work would allow, an excellent chronological summary of this class of coins. For details, however, he refers the reader</p>
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to the publication by Raoul Rochette.

It is with this long neglected and very interesting series that I am here proposing to deal at some length, giving a description and a tentatively chronological classification of all the hitherto known die-combinations. As Rochette's essay is now out of print, I believe such a work will be of great service to students as this series includes some of the finest products of the Tarentine mint.

Carelli,<sup>7</sup> in his monumental work, though far more complete than Garrucci<sup>8</sup> for this class of coins, is often inaccurate, although some of his results are very beautiful.<sup>9</sup> As I hope to show, many of his engravings are misleading and untrustworthy. In fact, neither the engraver of Carelli's plates, nor any other engraver, can successfully give the stylistic<sup>10</sup> differences of the original coins he is depicting. His task was made increasingly difficult because most of the specimens of this series which have been preserved for us, are found, owing to their long circulation, in very poor condition only. Frequently,

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	<p>too, they are imperfectly struck. A really fine, well-centered nomos of this class with both types complete is very rare, and brilliant specimens in <i>fleur de coin</i> condition are hardly ever to be seen. Their study, in consequence, is surrounded with peculiar difficulties, and this plea is offered in extenuation of discrepancies we shall find in the interpretations of the accessory symbols on certain rare types represented only by poorly preserved examples.</p> <p>Raoul Rochette's theory that the seated figure was no other than the Tarentine Demos, is now rightly discarded by the majority of numismatists<sup>11</sup> since the controversy between Mr. E. J. Seltman<sup>12</sup> and the late Mr. J. P. Six<sup>13</sup> about the so-called "seated Demos of Rhegium". Both numismatists, while disagreeing on the explanation of this Rhegian coin-type, rightly recognized that at Tarentum the seated figure was certainly Taras, the eponymous founder or "oekist", expressly designated<sup>14</sup> by the inscription ΤΑΡΑΣ, on the architype of this series. They agreed to reject "the Demos theory", such abstract</p>
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and allegorical figures not having come into use earlier than the fourth century.

Sir Arthur J. Evans wrote,<sup>15</sup> in 1889,

“Although this figure has with great probability been regarded as an impersonation of the Tarentine Demos, it is none the less true that this personification was itself assimilated to the idea of the heroic founder,” and clearly anticipated the above conclusion which tallies with the opinion expressed by the late Dr. Head in the first edition of his famous *Historia Numorum*, (1887).

The existence of a pre-Hellenic city, at Tarentum, before the arrival of the Lacedæmonian colonists, led by Phalanthos (circa 705 B. C.), may today be considered as well authenticated. The old city of the native Salentines and Messapo-Iapygians who first possessed the country, undoubtedly received at a very early date a rather important Cretan element through colonization.<sup>16</sup>

Ancient tradition<sup>17</sup> reports that Icadios, Apollo's son, and his brother Iapyx, had



6	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>both sailed from Crete for Italy. Iapyx after his safe arrival founded the Iapygian colony. Icadios was miraculously saved from shipwreck by a dolphin on whose back he came to the Parnassos shore. With Iapyx had also landed in Italy, Satyra, the daughter of Minos, and the eponymous local nymph of Saturium. Beloved by Poseidon, she gave birth to Taras, the heroic native founder or "oekist" of Tarentum. Taras also gave his name to a small river which runs into the sea to the west of Mare Piccolo. It is known even today under the name Tara. Local tradition adds that Taras, after reigning for many years, fell by accident into this river while offering a sacrifice to his father, Poseidon. The Tarentines, unable to find his body and believing that Taras had left them in order to rejoin his father, immediately bestowed on him Divine Honors of Heroization. On his death, according to the Greek custom, the <i>οικιστής</i> of each colony was worshipped as a hero, and games were often instituted in his honor.<sup>18</sup></p> <p>Prof. Studniczka, in his brilliant mono-</p>
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<p>graph "Kyrene" (1890), maintains that throughout the Tarentine coinage, the legend ΤΑΡΑΣ refers to the mint rather than to the type, and that the hero riding the dolphin is Phalanthos, the historical oekist of Tarentum. This theory is in harmony with the lines of Pausanias (lib. x. ch. 13):</p> <p style="padding-left: 40px;">"For before Phalanthus reached Italy they say that he was cast away in the Crisæan Sea, and was brought to land by a dolphin." (Frazer's Translation, Vol. V, p. 519).</p> <p>This identification is shared by Mr. Aubrey Gwyn, a firm believer in the value of local tradition, in his very remarkable paper<sup>19</sup> "The Character of Greek Colonization." However, Sir Arthur J. Evans, whose opinion is always entitled to great weight prefers in accordance with Pollux quoting Aristotle, to call the dolphin rider "Taras". I cannot presume to enter into a discussion of the value of the arguments adduced on either side, but for the early Tarentine coinage new data will be presented in the course of this study. These</p>	
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8	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>lead me to prefer Prof. Studniczka's theory. After the beginning of the fourth century, when the dolphin rider is first represented on coins in a boyish form more appropriate to the youthful Taras, it is more cautious to follow Sir Arthur Evans and M. E. Babelon.<sup>20</sup> It is, however, impossible to decide where and when Phalanthos ends and Taras begins. Divine honors were paid to both heroes and in early days they were probably confused under the same worship. I therefore venture to recognize on the so-called "democratic" series: Phalanthos, the historic founder of Tarentum astride on the dolphin, opposed to the seated Taras, the mythic <i>οἰκιστής</i>, just as we shall later find them similarly opposed on certain subsequent "horsemen".<sup>21</sup> Taras and Phalanthos, as it might be presumed, are thus both worthily commemorated on this beautiful series of coins.</p> <p>Taras, the seated οἰκιστής, is portrayed in varied aspects showing his intimate association with the city he has founded. As a hero, he appears seated holding out a kantharos (Pl. I), and his heroic char-</p>
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acter in one case is emphasized by the introduction of a sepulchral altar in front of him (Type 33). As the founder and organizer of a hereditary monarchy which was to be continued for a few years after the end of the sixth century, we shall find him holding the royal staff (Type 50). As an active agent and as creator of the community's industrial pursuits, he is frequently represented holding the wool distaff, a reference to the famous Tarentine textile industry (Pls. II-VII). In other instances, he is depicted as an ephebos indulging in the pleasures of youth (Pls. VIII, XII and XIII). As the son of Poseidon, he holds the trident—a sign of his maritime power (Types 9 to 9B, and 15); and when grouped with the panther, he appears closely akin to the Chthonic Dionysos<sup>22</sup> always connected at Tarentum with the heroized departed (Pls. IX-XI). *En résumé*, Taras appears as the embodiment of the race; and in honoring their oekist, the Tarentines did little more than give full scope to their religious faith and civic pride.



10	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>DATING AND CLASSIFICATION.</p> <p>Owing to the absence of dependable historic data, an arrangement into definite chronological periods for the Oekists (as for convenience the writer proposes to call this class of Tarentine <i>Nomoi</i>) is an extremely difficult undertaking. As already noted Sir Arthur Evans has given the following chronological summary dividing them into three main categories :</p> <p>Class I.—Of Archaic character (guilloche border) B. C. 473-466.</p> <p>Class II.—The seated Demos surrounded by a wreath. B. C. 466-460.</p> <p>Class III.—Alternated with early equestrian types. B. C. 460 to c. 420.</p> <p>Dr. Head in his second edition of <i>Historia Numorum</i> accepts this dating but Dr. K. Regling<sup>23</sup> prefers to divide the Oekists into only two distinct periods.</p> <p>I.—From 473 to 450 B. C.</p> <p>II.—From 420 to 400 B. C.</p> <p>and even dates as low as the third century B. C., a <i>nomos</i> of this class, of abnormally low weight, formerly in the Warren collection.<sup>24</sup></p>
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<p>The writer hopes to bring forward serious considerations to show that the oekists do not form, as generally assumed, a single and continuous issue, alternating with the first equestrian types, as shown by Sir Arthur Evans, but that from the very beginning of their issue they were alternated and often struck simultaneously with other early Tarentine nomoi presenting on the reverse die, opposed to the youthful hero astride on the dolphin, various types which were struck in more than one <i>atelier</i> of the ancient Tarentine mint. After the first issue of the excessively rare Tarentine incuse nomoi, minted for commerce with the Achæan cities of Magna Græcia, the chronological order of the subsequent double relief series is reasonably certain.<sup>25</sup> We are, however, still ignorant of the exact duration of the issues exhibiting in turn on their reverse, the wheel, the hippocamp, the archaic head of Taras or of his mother the local nymph Satyra. The last types of one group and the earliest of another invariably overlap.</p> <p>The evidence of finds, the study of the</p>	
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12	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>various dies, the close comparison of style, fabric and epigraphy of each of the above types, shows, in the writer's opinion, that many nomoi with these varied reverses were often issued simultaneously and for a longer period than has been recognized hitherto.</p> <p>The date of issue of several of the latest nomoi with the wheel, hippocamp, male or female head reverses, must be brought down almost to the middle of the fifth century, i. e. about thirty-five years after the appearance of the first oekist. This I hope to show was struck at the latest c. 485 B. C. Indeed when we find the inscription ΤΑΡΑΣ on nomoi exhibiting the wheel,<sup>26</sup> hippocamp,<sup>27</sup> or juvenile head,<sup>28</sup> of late archaic or even early transitional style, denoting issues later than c. 473 B. C. (the cable border or early double circle enclosing a ring of beads or pellets having given way to the plain beaded ring), we are fully authorized to date the issue of these coins many years after the earliest seated oekists of pure archaic style (inscribed ΖΑΡΑΤ, surrounded by a cable</p>
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border in conformity with the early incuse coinage, c. 550-520 B. C.), or the first archaic hippocamp nomoi struck about 510 B. C.

In this paper it is my purpose to supplement the work of Raoul Rochette. In order to secure many of the facts that I have been able to collect, I have ransacked every available source of information, including old and recent sale catalogues, pamphlets and monographs, not neglecting several rather obsolete numismatic works now rarely consulted.

Owing to the kindness of the keepers of public cabinets and of private collectors to whom my sincerest thanks are extended, I have been able to bring together casts of a large number of oekists. This assemblage, without purporting to be considered as a *corpus*, has some fair claim to being as nearly as possible complete and up to date.

The following public and private cabinets in which oekists are represented have been personally visited, when possible, or consulted for the present study :

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	<p>Athens (National Numismatic Museum); Aberdeen University (Anthropological Museum); Bari (Museo Archeologico Provinciale); Berlin (Kaiser Friedrich Museum); Bologna (Medagliere Universitario); Boston (Museum of Fine Arts); Brussels (Cabinet des Médailles); Mr. Clarence S. Bement (Philadelphia, Pa.); Mr. W. Gedney Beatty (New York); Cambridge (Fitzwilliam Museum); Cambridge (Corpus Christi College); Copenhagen (Royal Numismatic Cabinet); Mr. Claudius Côte (Lyons); Sir Arthur J. Evans (Oxford); Dr. Walther Giesicke (Leipzig); Glasgow (Hunter Collection); Gotha (Munzkabinett d. Herzogl. Hauses); Marquis Roberto Ginori (Florence); Mr. R. Jameson (Paris); London (British Museum); Mr. de Loye (Nimes); Mr. P. Mathey (Paris); Mr. J. Mavrogordato (Hove); Milano (Brera — Medagliere Milanese); Munich (Munzkabinett); Naples (Museo Nazionale — Santangelo and Stevens Collections); New York (American Numismatic Society); New York (Metropolitan Museum); Mr. E. T. Newell (New</p>
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York); Prof. Sir Charles Oman (Oxford); Paris (Cabinet des Médailles — incl. De Luynes Collection); Parma (Regio Museo); Mr. Picard (Paris); the late Dr. S. Pozzi (Paris); Mr. E. S. G. Robinson (London); Viscount de Sartiges (Paris); Torino (Medagliere del Ré); Vienna (Kunsthistorisches Hofmuseum); Prince of Waldeck (Arolsen); Winterthur (Musée Civique); Mr. E. P. Warren (Lewes); the late Sir Herman Weber (London).

I regret that the learned keeper of the Taranto Museum, Cav. Quintino Quagliati, has been unable to send me casts of the oekists included in the very important collection under his care. I have particular pleasure in expressing in these lines my sincerest indebtedness to Mr. Sydney P. Noe, the Secretary of the American Numismatic Society who has read the proofs of this article and given me invaluable help in securing many important casts which I had been unable to obtain.

In my attempts to distribute the oekists into successive chronological divisions, I have always taken into account the inval-

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	<p>service of certain obverse dies allows us to determine with certainty the chronological succession of the reverses combined with them, using the state of wear shown or the progression of breaks or defects as criteria.</p> <p>In fact, that the die criterion is the safest and most conclusive in any tentative chronological arrangement, has been fully demonstrated by the notable results obtained by such able numismatists as Messrs. P. Gardner, G. F. Hill, Sir Arthur Evans, Prof. K. Regling, Messrs. J. Mavrogordato, C. T. Seltman, Miss Agnes Baldwin and, foremost of all, by Prof. Tudeer and Mr. E. T. Newell.</p> <p>Unfortunately the bad preservation of most of the existing oekists renders the die comparisons somewhat delicate, though long numismatic experience can nearly always make the necessary allowances for wear in circulation or defective striking.</p> <p>Chronological conclusions based on style considerations are also very important when applied to the oekists. They were first issued when the finest archaic Ionian</p>
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<p>art, imported during the aristocratic rule at Tarentum, was flourishing in Magna Græcia. They were struck down to c. 400 B. C., when the truly Tarentine art was beginning to attain its freest and most congenial development. The gradual variations of style displayed on the oekist series are very remarkable, but we quickly observe, as with other contemporary issues,<sup>34</sup> that the finest types with the seated oekist of purely Grecian style (viz. the master dies) have been copied, time after time, by contemporary indigenous engravers of very unequal capacity and often in a rather poor style. These are characteristic examples of the uneven work to be found in other Magna Græcian mints even during the best period. This is proved by the evidence of several finds, and is in agreement with the opinion expressed by Sir Arthur Evans in his paper "The Artistic Engravers of Terina" (<i>Num. Chron.</i>, 1912). In other instances, several types of oekists have been coarsely imitated in a very barbarous style by the "Mixo-Barbari", a very appropriate name</p>	
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20	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>for the indigenous Messapo-Iapygian and Peuketian borderers. Not having any coinage of their own, they struck barbarous imitations of the Tarentine issues from the very beginning of the double relief series,<sup>35</sup> probably at Lupia or Sallentium. Reference will be made to all the plated oekists I have been able to trace and I shall describe them at the end of each group of the normal series to which they belong.</p> <p>Finally I shall also include in my catalogue a few other extremely rare plated oekists, which through their artless and unintelligent design betray the work of ancient forgers. These forgeries are generally a combination of the obverse and reverse types belonging to two different issues. They are real "mules" and they supply us with valuable help in dating several normal series.</p> <p>I am fully aware that the chronological succession proposed in this paper for the various types of the seated oekist, can at some points be but tentative and conjectural. Many time-limits are quite arbitrary</p>
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<p>and when venturing to determine new dat-  ings in contradiction to those hitherto  holding the field, it should be understood  that the author does not make for them  any claim to finality. He will feel entirely  satisfied if the present undertaking proves  useful for the further investigation and  study of a long neglected series of coins.  From an artistic standpoint this series  offers us in a compendious form, a brief  but invaluable record of the formation and  progression of Tarentine art during the  fifth century.</p> <p>As most of the oekists are rare, I have  given under each type the list of all speci-  mens known to me struck from the same  combination of dies, without pretending  to quote all extant examples especially for  the commoner types. When selecting  specimens to figure on the plates I have  always taken the finest procurable and,  when necessary, given the photograph of  more than one example, in order to give a  complete representation of any particu-  larly rare type hitherto inaccurately de-  scribed. Whenever possible I have noted</p>	
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	<p>the weight, size and provenance, such information often helping to identify a coin previously published by other authors.</p> <hr/> <p>With regard to the chronological arrangement followed in the course of the present study I have divided, for the sake of convenience, the issues of the Tarentine oekists into four main Periods summarized within their approximately chronological limits, as follows :</p> <p>I.—Of archaic style (showing the influence of early Ionian and Spartan sculpture), B. C. c. 485-473.</p> <p>II.—Of late archaic to early transitional style (influence of Pythagoras of Rhegium) B. C. c. 473-460.</p> <p>III.—Of transitional to early fine style (influence of Peloponnesian and early Attic sculpture), B. C. c. 460-443.</p> <p>IV.—Of early fine style to period of finest art (Attic influence of Pheidian sculpture and pictorial influence of Zeuxis), B. C. c. 443-400.</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	23
<p style="text-align: center;">PERIOD I</p> <p style="text-align: center;">Before c. B. C. 485. (Refined Early Archaic Style.)</p> <p style="text-align: center;">Type No. 1</p> <p>ΤΑΡΑΞ (reading inwardly ↗ in f. to l.). Taras with pointed beard, hair bound with fillet, behind globular ear, and falling behind the nape of the neck in queue ending in a knot. The eye is represented as if in full face. He is wrapped in a close fitting himation, leaving bare his left breast, right arm, and part of his back behind which falls the end of his garment. He is seated r. on a four legged stool (διφρος), holding in his right extended hand by the handle a very large kantharos, and in his left a distaff twined with wool. His feet are represented, side by side, both soles resting flat on the exergue which is formed by dots between two thin lines. Cable or guilloche border ornamented with dots.</p> <p>ΡΥ ΖΑΨΑΤ (reading inwardly ↗ in f. to l.). Phalanthos naked, hair bound with fillet, the eye, almond shape, drawn facing.</p>	
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24	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>He is seated on dolphin r., both arms extended, the left below the right, both hands with palms downwards. Beneath, a large cockle-shell (<i>Pecten jacobaeus</i>), the hinge downwards. Border of dots between two plain circles. Slightly concave field.</p> <p>a. Naples. <math>\text{AR}</math> 25.5/26 mm. 8.05 gr. Museo PL. I Naz. Fiorelli No. 1800. Garrucci xcvi. 17. cf. L. Sambon <i>Recherches sur les Monnaies de la Presqu'île Italique</i> (1870) p. 239, No. 23; cf. A. Sambon, <i>Rassegna Numismatica</i>, Anno XI, 4. p. 7.</p> <p>b. M. P. Vlasto. <math>\text{AR}</math> 26/26 mm. 6.97 gr. (before cleaning, this nomos weighed 8.12 gr.). Found at Taranto (1910).</p> <p>[The reverse die is fractured near dolphin's tail and opposite Phalanthos' extended arms on border.]</p> <p style="text-align: center;"><b>Type No. 1A</b></p> <p>ΤΑΡΑΣ (↑ in f. to l.). Same type, but smaller and of imitative poor style. Cable border reversed.</p> <p>ΡΥ ΑΓΑΤ (↓ in f. to l.). Same type, but the fixing of arms to sides reversed.</p> <p>a. M. P. Vlasto. <math>\text{AR}</math> plated. 22/23 mm. 7.10 gr. From the R. Jameson coll. (ex A. PL. I.</p>
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<p>J. Evans coll.). <i>Num. Chron.</i>, 1889, pl. I, 7 and Burlington Fine Arts' Club Exhibition Cat. (Ancient Greek Art), 1904, pl. ci, 21).</p> <p>b. M. P. Vlasto. <i>AR</i> plated. 22/23 mm. 6.90 gr. (chisel cut, the bronze core visible on both sides).</p> <p><b>Type No. 1.</b> This beautiful and, in my experience, all but unique nomos, was published by Fiorelli<sup>36</sup> when describing briefly the splendid example in the Naples cabinet. Garrucci in his inaccurate engraving<sup>37</sup> of the same coin, as usual, alters the exquisite archaic purity and delicacy of the original. This coin is an admirable example of all that is finest in Græco-Ionian archaic art, and certainly one of the masterpieces of Magna Græcia's early coinage.</p> <p>The obverse of the specimen that I am fortunate in possessing, owing to its worn condition strongly recalls several beautiful early grave stelæ. Sir Arthur Evans has rightly pointed out in his famous monograph,<sup>38</sup> the striking parallelism between the earliest oekists of this type and the old Spartan sepulchral<sup>39</sup> reliefs on which</p>	
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26	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>the heroized deceased holding out a kantharos,<sup>40</sup> is represented seated upon a similar throne, alone or with his wife. In fact Type No. 1 gives us the key of the meaning of this new type.</p> <p>The seated, Dionysos-like figure can represent only the heroized Taras, the traditional or heroic founder (<i>οικιστής</i>) of Tarentum. The kantharos held in his hand, which Rochette regarded as allusive to the Tarentine vintage,<sup>41</sup> certainly stands here as the visible emblem of heroization. The distaff, with spirally twisted wool, although it refers to this Tarentine industry,<sup>42</sup> can also be explained by its Chthonic connections,<sup>43</sup> emphasizing here the sepulchral significance of the new type.</p> <p>The archaic style displayed on this remarkable coin type at once strikes us as a combination of Ionian and Spartan art. One feels the tradition of the refined early Ionian art of the end of the sixth century, in the conventional delicacy of design and the skill in rendering the formal folds of the drapery. On the other hand the huge and disproportionate kantharos, the severe</p>
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and rather stiff attitude of the seated Taras reminds us strongly of the early Peloponnesian influence. The bearded head<sup>44</sup> of the heroized oekist, with its early Laconian head-dress, recalls the well known life size bronze Head of a Warrior,<sup>45</sup> from the Acropolis at Athens, of Æginetan art, and must also be compared to the beautiful head of Zeus<sup>46</sup> of Olympia, also belonging to the last years of the sixth century.

The quite exceptional position of the heroized Taras on the obverse die relegating the city-arms to the reverse, the unusual size of the well-spread flan, and its thin plate-like fabric, the accurate neatness of both borders enclosing the types, the design of the exergue,<sup>47</sup> and above all the extreme rarity of this master die, single out this splendid nomos as the prototype of the oekist series. The explanation of the somewhat late archaic character of some of the letters of the inscriptions may be due to the foreign origin of the engraver, a true artist, possibly of Ionian birth.

The reverse die exhibits Phalanthos, both hands extended, the palms turned

28	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>downward in suppliant guise. This type, slightly modified, had made its first appearance on three very rare nomoi,<sup>48</sup> with the wheel reverse, the latest of which cannot have been struck much later than c. 500 B. C. It is also frequently associated with the hippocamp reverse on nomoi of transitional style,<sup>49</sup> struck c. 473-460 B. C.</p> <p>On purely numismatic grounds, and taking into account also morphological considerations, we can date the issue of type No. 1 before 476 B. C. close to the time the unique tetradrachm of Ætna was struck [cf. Hill, Coins of Sicily, pl. IV, 13], and a few years later than the issue of the also unique, but plated, stater of Peparethos, exhibiting Dionysos, or rather Staphylos, his heroized son seated on a diphros, which strongly recalls the first Tarentine oekist. The dating proposed by Mr. W. Wroth,<sup>50</sup> 490-380 B. C., for all the early silver coinage of Peparethos must, I believe, be revised and placed twenty-five years earlier on the evidence of the existence of a stater of Peparethos<sup>51</sup> (as Wroth, pl. V, 8 with the</p>
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obverse die recut) in the 1911 Taranto find. M. E. Babelon has dated the deposit of this hoard in which incuse Sybarite coins fresh from the mint occurred in great abundance, c. 507 B. C., a very few years after the overthrow of Sybaris. The much too late date of 473 B. C., hitherto proposed by all numismatists, had been accepted only in order to bring the appearance of a new Tarentine type into relation with the institution of the new democratic form of government, which took place in the year 473 B. C. and thus presumably confirm the seated Demos theory. There is no doubt, in the writer's opinion, that Sir Arthur Evans, who has accepted this late dating, must have been somewhat misled by the rather uneven style of the example of this type then possessed by him<sup>52</sup> [pl. I, No. 1A. *a* and "Horsemen", pl. I, 7].

**Type No. 1A.** This nomos is only a plated coin, a rather weak and sketchy imitation of No. 1, the work of an indigenous forger probably of Messapo-Iapygian birth. All the archaic refinement and

30	<b>TAPΑΣ ΟΙΚΙΣΤΗΣ</b>
	<p>beauty of style displayed on the master die, have disappeared on this plated imitation. A glance at Plate I will show how most of the details of the original have been carelessly copied by the forger. The elegant fold of the himation's end, falling behind the back of the seated oekist, is now only indicated by a rough line and all other details are, more or less, neglected. The reverse is also very awkwardly drawn, the position of the hero's arms impossible and reversed. All the splendid equipoise of the original is ruined. The legends of Type No. 1, TAPAZ and ZAPAT, are copied TAPAZ and APAT, the final Z suppressed on the reverse for want of space.</p> <p>Taking the above into consideration I cannot accept such a late date as 473 B. C. for the first appearance of the seated oekist in the early Tarentine coinage, and I trust I shall not greatly err in assigning to Type No. 1, the approximate date of before c. 485.</p> <p>Mr. Arthur Sambon, in a short paper<sup>53</sup> concerning the Metapontine Acheloös di-</p>
	<b>NUMISMATIC NOTES</b>

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	31
<p>drachm,<sup>54</sup> expresses the opinion that, at Metapontum, the use of the cable or guilloche border was continued until 470 B. C. This border, at Tarentum, is always found on the early incuse issues [c. 550-515 B. C.], for which I cannot see my way clear to accept the much too late dates of c. 515-500 B. C., proposed lately by the same learned numismatist, in his otherwise very valuable paper on Magna Græcia's incuse coinage.<sup>55</sup> It is well ascertained, in my opinion, that the coinage introduced at Tarentum during the middle of the sixth century, was from the very start an importation of fully-formed Græco-Ionian art, and that the earliest incuse coins were not of primitive and rude style, but of careful and masterly work.<sup>56</sup> The cable border only very exceptionally<sup>57</sup> figures on the "wheel" Tarentine nomoi, struck from c. 520-500 B. C., for local circulation, about ten years before the cessation of the incuse series. The usual border for the earliest nomoi of this type is a raised band ornamented with dots<sup>58</sup> and on the latest issues of this class, after c. 500, the raised bor-</p>	
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32	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>der gives place to an ordinary dotted circle.<sup>59</sup> The same remarks apply to the hippocamp series and there is no doubt that the cable border wholly disappears at Tarentum before 473 B. C., about ten years earlier than at Metapontum.</p> <p>Various explanations<sup>60</sup> have been given to elucidate the choice of the cable border which was so popular on the early incuse coinage of Southern Italy. Mr. W. Deonna, the well-known archæologist has, I believe, found<sup>61</sup> the best interpretation of this highly ornamental border which can be traced to primitive Assyrian art, and even when applied on purely numismatic ground, "<i>C'est un symbole religieux sans doute prophylactique</i>". The cable border would thus have the same purport and meaning on Magna Græcia's early coinage as the swastika on the coins of the Thraco-Macedonian coast, Corinth and Sicily, if we are to accept the new and remarkable explanation of this symbol, given by Mr. J. N. Svoronos, in his very able and important but much discussed, paper "<i>L'Hellenisme Primitif de la Macédoine</i>".<sup>62</sup> The cable</p>
	<p style="text-align: center;">•</p> <p>NUMISMATIC NOTES</p>

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	33
<p>border considered as a religious apotropaion is a most becoming frame for the architype of the heroized oekist.</p> <p>The chronological arrangement of the succeeding group of oekists, is fixed by the regular concatenation of the dies. This group exhibits the same archaic characteristics as the earlier version of the heroized Taras. The seated oekist is however now relegated to the reverse die. The style displayed in this group is very uneven and typical of the remarkable artistic falling back soon after 500 B. C., also to be found in other mints outside of Tarentum. It is probably the result of the anarchical spirit then prevailing in consequence of the unavoidable interference of indigenous elements which it was often necessary to tolerate. This artistic confusion lasted several years at Tarentum during the long struggle with her Messapo-Iapygian and Peuketian neighbors. I would assign to the present early issue of oekists the approximate dates of c. 480-473 B. C.</p>	
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34	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>B. C. c. 480-473. (GROUP I). (Archaic Style.) <b>Type No. 2</b></p> <p>ΣΑΡΑΤ (✓ in f. to l.). Phalanthos naked, the hair tied in knot on nape of neck (κόρυμβος), astride on dolphin, r., both arms extended, as if about to applaud; beneath, to l., small cockle-shell (hinge up- wards), to r., cuttle-fish with eight tenta- cles (<i>Eledone moschata</i>, <i>Octopus vulgaris</i>). Double linear border enclosing circle of dots.</p> <p>℞ Beardless Taras, the hair tied in knot on nape of neck, naked to waist as on type No. 1, holding kantharos and distaff, seated r., on diphros upon which sheep or panther's skin with scalp and fore feet hanging on side. Plain linear exergue. Cable border. Concave field.</p> <p>a. London. ⸱ 21.5/22.5 mm. 8.106 gr. Br. Mus. Cat., Italy. p. 169, No. 70 (vig- netted).</p> <p>b. Berlin. ⸱ 24/22 mm. 7.35 gr. (not fine), ex. F. Imhoof-Blumer coll. (Greau, Paris Sale 1867, lot No. 278).</p> <p>c. Berlin. ⸱ 22 mm. 8.22 gr., ex. Löbbecke PL. I. coll.</p>
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# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

35

- d.* Naples.  $\bar{A}R$  19/21 mm. Museo Naz., Sant-angelo coll. Fiorelli, No. 2343.  
*e.* A. J. Evans.  $\bar{A}R$  22/24 mm. 7.974 gr.  
*f.* Vienna.  $\bar{A}R$  20/21 mm. 8.10 gr. Kunst-hist. Hofmus. (ex. Carelli coll.), cf. Carelli, N. I. V. T., cvii, 72, D. 80.  
*g.* M. P. Vlasto.  $\bar{A}R$  20/21 mm. 7.93 gr. From PL. I. the 1914 find (see appendix C).  
*h.* Cl. Côte.  $\bar{A}R$  20/23 mm. 8.10 gr. ex. Sir Herman Weber coll. (1918), bought from Gabrielli (Naples, 1887), cf. L. Forrer, Weber Cat., pl. 24, No. 531.  
*i.* Cl. Côte.  $\bar{A}R$  19.5/20.5 mm. 7.75 gr. (pitted by oxidation) ex. M. P. Vlasto coll.

[The reverse die shows the following breaks,<sup>63</sup> one, starting from the eye of Taras, reaches the tip of distaff; the other, less important, starts beneath extended right arm and reaches the elbow. *a* and *b* were struck before this second fracture, *c* and *f* show both die-fractures at their worst.]

## Type No. 3

From same die as Type 2.

R Same type but the hair of Taras is rolled and the himation brought higher up, covering breast. Exergue dotted. Double linear border enclosing circle of dots. Outline of reverse die visible.

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36	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p><i>a.</i> Paris. Æ 24 mm. 8.10 gr. Cabinet des Médailles, De Luynes coll., No. 288 (ex. Dupré &amp; Millingen coll., cf. R. Rochette l.c., p. 201).</p> <p><i>b.</i> M. P. Vlasto. Æ 24/23.5 mm. 8.35 gr.<sup>66</sup> PL. I. Found at Taranto (1830), (ex. Mgr. Capyciolatro and R. Rochette colls.), cf. R. Rochette, Type II, p. 200, pl. II, 19; also M. Vlasto, <i>Num. Chron.</i>, 1907, pl. X, 3.</p> <p><i>c.</i> Cl. Côte. Æ 22.5 mm. 6 gr. (very poor). ex. M. P. Vlasto coll.</p> <p><i>d.</i> ? Æ 22 mm. 8.04 gr. Hirsch Sale (1910), XXVI, pl. IX, [ex. R. Ratto Sale, 26th April, 1909, No. 170, lot No. 766 (7.98 gr. ?)]</p> <p>[The reverse die shows a break at foot of kantharos on <i>a</i>, <i>b</i>, <i>d</i>.]</p> <p style="text-align: center;"><b>Type No. 4</b></p> <p>From same die as Type 2.</p> <p>⚔ Same type but the hair of Taras tied in knot lower on nape. The kantharos rather narrow. No fleece on diphros. The exergue plain. Raised border of thick double lines. Outline of reverse die visible.</p> <p><i>a.</i> M. P. Vlasto. Æ 20/21 mm. 7.905 gr. ex. PL. I. E. J. Seltman coll.</p> <p><i>b.</i> Paris. Æ 20.5/22 mm. 7.40 gr. (poor).</p>
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# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

37

Cabinet des Médailles. R. Rochette,  
Type III, p. 201, pl. II, 20.

c. Cl. Côte. AR 20.5/22 mm. (poor). ex. coll.  
C. T. Seltman.

[The obverse die now shows evidence of wear. The die on *a*, slightly damaged between distaff and kantharos and behind back of Taras.]

## Type No. 5

From same die as Type 2.

R Same type but knot of hair tied higher on nape. The usual fleece on diphros. Dotted exergue. Border of dots. Outline of reverse die visible.

*a.* M. P. Vlasto. AR 23.5 mm. 8.22 gr. ex. H. PL. I. P. Smith coll. (New York 1899), cf. L. Corraera, *Neapolis* 1913, Tav. VI, 19.

*b.* Cambridge. AR 22.5 mm. 8.20 gr. Fitzwilliam Museum (McClean coll.)

[The obverse die is now in very bad state, the reverse die is damaged beneath left hand of Taras on both *a* and *b* and also behind chignon on *b*.]

## Type No. 6

ΣΑΡΑΤ (✓ in f. to l.). Phalanthos naked, the hair tied in knot on nape of

# AND MONOGRAPHS

38	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>neck, riding dolphin to r., both hands extended as if applauding; beneath, small cockle-shell (hinge upwards). Border of dots.</p> <p>℞ From same die as Type 5.</p> <p>a. Bari. ⲁⲔ 20/20.5 mm. Museo Archeologico PL. I. Provinciale.</p> <p>b. Bari. ⲁⲔ 19/20 mm. Museo Archeologico Provinciale.</p> <p>c. M. P. Vlasto. ⲁⲔ 20/22 mm. 7.62 gr. (poor).</p> <p>d. Naples. ⲁⲔ 23 mm. Mus. Naz., Santangelo coll., Fiorelli, No. 2342.</p> <p>[As the reverse die does not show the fracture behind chignon as type No. 5<i>b</i>, it is evident that the obverse dies of No. 5 and No. 6 were in use simultaneously.]</p> <p style="text-align: center;"><b>Type No. 6A</b></p> <p>From same die as Type 6.</p> <p>℞ Same type from another die — of poor style. The animal fleece only roughly indicated. Plain linear exergue. Concave field.</p> <p>a. Berlin. ⲁⲔ 20/22 mm. 7.82 gr. (not fine). PL. I. Königl. Mus. Dressel l. c., p. 240, No. 86 (ex. Fox coll.).</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	39
<p style="text-align: center;"><b>Type No. 7</b></p> <p>From same die as Type 6.</p> <p>℞ Same type but the hair of Taras rolled above forehead. Dotted exergue. Border of rather large and irregular pellets. Concave field.</p> <p><i>a.</i> Paris. Ɱ 20.5/21 mm. 7.80 gr. Cabinet PL. I. des Médailles. R. Rochette, Type I, p. 200, pl. II, 18, found at Taranto (cf. R. Rochette, p. 199).</p> <p><i>b.</i> Berlin. Ɱ 21/22 mm. 7.42 gr. (poor). ex. Löbbecke coll.</p> <p><i>c.</i> M. P. Vlasto. Ɱ 20/21 mm. 7.23 gr. (very poor).</p> <p style="text-align: center;"><b>Type No. 7A</b></p> <p>No traces of inscription. Same type from another die. Style later and poor.</p> <p>℞ From same die as Type 7.</p> <p><i>a.</i> Paris. Ɱ 20/21 mm. 8.10 gr. Cabinet des PL. I. Méd., Coll. de Luynes, No. 287.</p> <p style="text-align: center;"><b>Type No. 8</b></p> <p>ΣΑΡΑΤ (✓ in f. l.). Same type of imitative poor style, border of dots.</p> <p>℞ ΑΡΑΤ Same type, but Taras with short hair naked to waist. The kantharos</p>	
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40	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>rests on palm of extended r. hand. Plain exergue. No border. Outline of reverse die visible.</p> <p><i>a.</i> London. <i>AR</i> plated. 20/21 mm. 6.784 gr. <b>PL. II.</b> Br. Mus. Cat., p. 169, No. 71. Ex. Payne Knight coll.</p> <p><i>b.</i> Naples. <i>AR</i> plated. 24 mm. (Holed.) Mus. <b>PL. II.</b> Naz., Santangelo Coll.; Fiorelli, No. 2344.</p> <p><b>Type No. 2.</b> This rare type closely follows the first version of the heroized Taras but the work is very different and entirely of Spartan character. The style displays a roundness and heaviness of form which contrasts strongly with the early formal elegance of the archetype. The engraver has however given truer proportions to the kantharos and has happily filled up the vacant space beneath the seat with a sheep's fleece, or possibly a panther's skin (κῶδιον). The mystical purport of the latter, and its consequent appropriateness for the heroized oekist, has been clearly demonstrated by Mr. J. N. Svoronos.<sup>64</sup></p> <p>R. Rochette in his remarks about the diphros,<sup>65</sup> on which Taras is seated, neglect-</p>
	NUMISMATIC NOTES

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	41
<p>ed to point out that this four legged stool, throughout Græcian antiquity, has always been reserved to gods<sup>66</sup> and the heroized departed. At Tarentum the religious and chthonic character of the diphros, is fully confirmed by the choice of a similar seat as a coin type, on some exceedingly rare small divisions<sup>67</sup> of the nomos (probably trihemi-obols = 1½ obol or 1¼ litra), at times associated with the symbol of a lustral branch.<sup>68</sup> This latter type must represent the sacred diphros of Taras, no doubt an important ritual object, during the religious festivities (Θεοξενία or Νεκυσία) instituted in the oekist's honor.</p> <p>The new παράσημον version of Phalanthos, astride on the dolphin, with his extended hands as if applauding, has been explained by M. E. Babelon<sup>69</sup> as “Τάρας κελευστής”. Without discussing here this picturesque and attractive explanation, challenged and refuted by Mr. H. Willers,<sup>70</sup> I believe that this attitude of Phalanthos is merely intended to show the spontaneous gesture of the hero nearing the shore on which he was soon to land safely, thus illustrating</p>	
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42	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>happily the lines of Pausanias to which reference has been made.</p> <p>This obverse die [Type 2] appears to have been in use for an unusually long time and is found coupled with four varied reverses [Types 3 to 5].</p> <p><b>Type No. 3.</b> The utilization of this reverse die must have been of comparatively short duration. It was soon replaced by a new one. Fortunately among the four known examples of this rare combination of dies [Type 3], two, <i>a</i> and <i>b</i>, are brilliant specimens and do full justice to the archaic refinement of this type. It betrays an early Tarentine mannerism strongly contrasting with the rather heavy style of type 2.</p> <p>The himation is now closely drawn round the body of Taras and reaches his chest much higher up than on types 1 and 2, giving to the seated oekist a rather effeminate appearance, and this is emphasized by the archaic chignon of his head-dress. Carelli<sup>71</sup> and other early writers have described this as a female figure but R. Rochette corrected<sup>72</sup> this not unreasonable</p>
	NUMISMATIC NOTES

description of the androgynous type.

The charming coin (3*b*) now in my cabinet, was formerly in the collection of R. Rochette, who had obtained it from the celebrated Archbishop of Taranto, Capyciolatro.<sup>73</sup> It is of abnormally high weight (8.35 gr.) and I have elsewhere<sup>74</sup> drawn attention to this quite exceptional piece. The monetary standard employed for these issues must now be briefly considered.

Dr. Regling, in his masterly paper on the Italic standards (Klio, Bd VI, Heft. 3, p. 504) has weighed 127 oekists giving an average weight of 7.73 gr., with a maximum of 8.22 gr. and minimum of 5.80 gr. But if we take into account only finely preserved and normal examples of the earliest issued oekists, we shall find an average weight slightly above 8 gr. This is in accordance with the normal weight of all the early Tarentine staters from 550 B. C. to c. 450. They were struck on a system in which the nomos or stater weighed 8.23 gr. or somewhat less, following with sufficient approximation, Corinth's standard, 8.25, then prevailing in Magna Græcia.<sup>75</sup>

44	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>Dr. Regling has noted the following average weights for the other early Tarentine issues :</p> <ol style="list-style-type: none"> <li>1. Reverse, wheel, 7.92 gr.</li> <li>2. Reverse, archaic head, 7.83 gr.</li> <li>3. Reverse, hippocamp, 7.95 gr.</li> </ol> <p>But these slight variations in weight, for almost contemporary issues, must be a result of the condition of the examples weighed. Even after having taken into account the tendency of standards to fall, I cannot accept the figures quoted above as representing the normal Italic standard. It is only towards the end of the fifth century, that the weight of the normal Tarentine or Italic nomos comes down to 7.79 as established by Dr. Regling. In my opinion, even the Tarentine incuse nomoi were struck on the full weight standard, roughly in accordance with the one of about 8.29 gr. in use by the great majority of Greek Achæan cities during 550-480 B. C. The particularly thin and flat fabric of these early Tarentine incuse coins exposed them to a very rapid loss in weight through wear and oxidation, and the not</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	45
<p>always obvious crystallization of the silver. Dr. Regling's proposed standard for these early incuse nomoi, based as it is on average weights, although sanctioned by so high an authority as the late Dr. B. V. Head in the second edition of <i>Historia Numorum</i>, is certainly subject to error on the light side and this can only be explained as a result of condition and the small number of coins examined. Dr. Regling weighed four incuse nomoi, with the Hyakinthian Apollo [av. wt. 7.69 gr.], and ten of the normal type [av. wt. 7.54 gr.]. I have been able to trace<sup>76</sup> and in most cases note the weights of 44 Tarentine incuse nomoi: 33 (Phalanthos on dolphin), 8 (the Hyakinthian Apollo), and 3 combining both types. All really fine examples invariably reach to the weight of 8 gr. The finest three and therefore the heaviest specimens among the eight incuse Tarentine nomoi in my cabinet, all from different die-combinations, weigh respectively 8.06, 8.05 and 8 gr., giving an average weight of 8.037 gr., and a fine coin of this class in the de Luynes collection weighs 8.10 gr.</p>	
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46	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>In fact, since the Tarentine incuse nomoi were intended, as Dr. Regling rightly pointed out, for trade with the Achæan colonies, they could not possibly have been struck on a lower standard than the one followed at Taranto for local use.</p> <p><b>Type No. 4.</b> Unfortunately, all the specimens of this extremely rare type are in a bad state of preservation. Judging from the very small number I have been able to trace, the new reverse die must have been in use for a very short time only and it would seem to have been discarded owing to premature breaking. This seated oekist has the same characteristics as type 3, and the engraver has now suppressed the animal skin on the dipros. The double circle border visible on <i>a</i>, is quite new and a simplification of the more elaborate border on type 3, which is identical with the border of the obverse die.</p> <p><b>Type No. 5.</b> This time the new reverse die outlives the very much worn obverse whose damaged and deteriorated condition with almost obliterated inscription, is plainly visible on the brilliant piece <i>a</i> now</p>
	NUMISMATIC NOTES

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	47
<p>in my collection (weighing 8.22 gr. Pl. I, 5a).</p> <p>At an early date the plain dotted border of type 5 had already appeared on "wheel" nomoi and is frequently met with on other contemporary types,<sup>77</sup> all struck before c. 473 B. C.</p> <p><b>Type No. 6.</b> As we have seen, the above reverse die is also found combined with a new obverse die on No. 6, but a close comparison of the Cambridge nomos No. 5b with the four examples I have been able to trace of No. 6 shows that they were contemporaneous issues, and that the reverse die of No. 5 had evidently alternated with the obverse dies of Nos. 5 and 6.</p> <p><b>Type No. 6A.</b> This slightly differing reverse is known only in the example in the Berlin Cabinet, and is of very early and very coarse workmanship.</p> <p><b>Type No. 7.</b> This rare type was first published by R. Rochette as the prototype of the oekist issue. It is remarkable for its very primitive heavy workmanship. The eye of the oekist is wide open, globular and almost protruding. The figure of Taras</p>	
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48	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>seems of a piece with the diphros, and his body is not felt or indicated through the heavy drapery which hangs like an unyielding mass. The result is suggestive of the early Spartan style. Even the dotted border is very irregular. It would seem that the die must have been very hastily engraved.</p> <p><b>Type No. 8.</b> This plated coin is an ancient forgery. It is of quite unusual style, and is now photographed for the first time. The unduly narrow waist of the oekist is reminiscent of late Minoan art. The omission of the final ζ of the ethnic<sup>78</sup> on the reverse added to other peculiarities of this type, lead me to believe that we have here a new concoction of the very same engraver who forged No. IA. It is difficult to decide, however, if this interesting plated type was intended to copy No. 7 or some other contemporary normal oekist of which as yet no example has come to light.</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	49
<p>(GROUP II) (Later Archaic Style.) <b>Type No. 9</b></p> <p>(Traces of inscription to r. √). Phalanthos naked, with rather long hair, astride on dolphin, r., his l. arm extended.<sup>79</sup> He holds behind him in r. a cuttle-fish with only six tentacles; beneath to l. minute cockle-shell, hinge upwards. Border of two linear circles (the inner circle thicker).</p> <p>℞ Taras naked to waist, the hair short, the eye drawn as if full face, seated on diphros to left, holding out in r. hand kantharos, and in l., behind him, a trident raised from l. shoulder. Line of exergue dotted. Outline of reverse die visible.</p> <p>a. Glasgow. Ɱ 20/24.5 mm. 7.77 gr. Hunterian Museum. C. Combe (Mus. Hunt.), Tab. 55, No. VII. F. de Dominicis, <i>Repertorio Numismatico</i>, Naples, 1827, T. II, p. 406, No. 4. Carrelli, N. I. V. T. cvii, 70. Garrucci T. xcvi, 31. G. Macdonald "Greek Coins in the Hunterian Coll." T. I, p. 65. No. 9, pl. V, 3. Avellino l. c. No. 318.</p>	
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	<p><i>b.</i> M. P. Vlasto. <i>AR</i> 22/27 mm. 7.77 gr. ex. E.  <b>PL. II.</b> T. Newell coll.</p> <p><i>c.</i> Naples. <i>AR</i> 22 mm. Museo Naz. Santangelo  <b>PL. II.</b> coll. Fiorelli, No. 2373 (?) restruck on          a Corinthian pegasos probably as Babelon, <i>Traité</i>, Pl. ccviii, 10, c. 480 B. C.</p> <p style="text-align: center;"><b>Type No. 9A</b></p> <p>From same die as Type 9.          R Same type from another die.</p> <p><i>a.</i> Vienna. <i>AR</i> 24/26 mm. 7.80 gr. Kunst.  <b>PL. II.</b> Hofmus. (ex. Carelli coll.). Carelli.          N. I. V. T. cvii, 69; very inaccurate.</p> <p style="text-align: center;"><b>Type No. 9B</b></p> <p>From same die as Type 9.          R Same type but sheep or panther's          fleece on diphros, line of exergue double (?).          Outline of reverse die visible.</p> <p><i>a.</i> Parma. <i>AR</i> 18/24.5 mm. Reggio Museo.  <b>PL. II.</b></p> <p><b>Type No. 9.</b> On this version the heroized oekist holds, in place of the distaff, the trident of his father Poseidon, symbolizing the sea-faring power of the city he has founded. We know almost nothing of the early history of Tarentum, save that, like</p>
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# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

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Sybaris and Croton, it quickly became both rich and powerful. As early as the last years of the sixth century, the Tarentines had established themselves on all the Salentine and part of the Ionian sea-coasts, as far as the Iapygian promontory. This growth came after the founding of two purely Hellenic naval colonies: Callipolis and Hydrus. These commanded both the Gulf of Tarentum and the Ionian Sea at their entrance.

Unfortunately the three known examples of this new type are all carelessly struck and not well preserved. Dr. G. Macdonald, the distinguished keeper of the Hunter collection, in his valuable catalogue of that famous cabinet, when describing the rather poorly centred, and, at that time, the supposedly unique specimen of type 9, described the trident, held in the oekist's right hand, as a staff. After a careful re-examination of the original, at my request, Dr. Macdonald informed me that the seated figure holds either a trident or forked stick. Fortunately the example *b*, recently come to light, and now in my

# AND MONOGRAPHS

52	<b>ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ</b>
	<p>collection through the courtesy of Mr. E. T. Newell, shows quite clearly the prongs of the trident. They are of a very primitive shape, the middle prong being longer than the side ones, which curve outward. This coin confirms the very poor engraving of the Hunter specimen first given by C. Combe, pl. 55, No. VII, with the conspicuous but inaccurately drawn trident. The Santangelo coin <i>c</i>, the identification of which is impossible in Fiorelli's catalogue, has only quite recently been brought to my notice. Its condition unfortunately is very poor. Moreover it is restruck on a Corinthian Pegasos of a fairly early issue, judging from the depth of the incuse square plainly visible opposite and beneath the outstretched kantharos of the seated oekist.</p> <p>Notwithstanding the evident progress of art displayed on this type, I cannot agree to the dating of c. 460 B. C., proposed by Dr. Macdonald. The changed position of the legs of the seated Taras, with the left foot drawn back so as to occupy the vacant space beneath the diphros, the refinement in the treatment of the himation, neatly</p>
	<b>NUMISMATIC NOTES</b>

folded round the knees with one end hanging down in a conventional, but graceful, fold, are certainly distinct improvements. Nevertheless, the very broad shoulders and slim waist of the oekist, the unskilful combination of profile and frontal views, displayed on both dies of this type are suggestive of primitive art. So, too, with the double border, which finds a parallel only on type 4, the dotted line of exergue, and the type of Phalanthos on the dolphin holding a cuttle-fish, copied from the earliest "hippocamp" nomoi — all these are indications which authorize us to associate this remarkable type with the last issues of the preceding group, and to date type 9 before c. 473 B. C.

A close examination of examples *a*, *b*, *c*, shows that the small symbol beneath Phalanthos,<sup>79</sup> on his dolphin, is again the usual cockle-shell, but of diminutive size, with the hinge turned upwards to left. It is somewhat unskilfully drawn, but it is not an uncertain object<sup>80</sup> or helmet, as suggested by Carelli's engraving — a bad copy of the Hunter coin engraved by Combe in 1782.

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	<p><b>Type No. 9A.</b> This new reverse die is known only in the very poor Vienna specimen, formerly in the Carelli cabinet. It differs from No. 9 in that the folds of the himation are further from the feet. On Carelli's very inaccurate engraving of this coin, these folds are spread over and partly hide the right side of the diphros. Carelli, however, not having detected that his coin (type 9A) was from the same obverse die as the Hunter example, this time depicted the small cockle-shell beneath the dolphin correctly, and his engraving of the obverse type contrasts favorably with the absurd representation of the seated oekist (No. 9a).</p> <p><b>Type No. 9B.</b> This very charming reverse die is of a rather more advanced style and the trident, now held very close to the diphros, is of the usual shape with three upright prongs. The addition of the animal skin on the diphros is also an improvement. Many of the details are obscure owing to the worn condition of the unique Parma coin, which may have been issued a few years after Nos. 9 and 9A, in order to utilize again the same old obverse die.</p>
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## PERIOD II

c. 473-460 B. C.

If the Tarentines established themselves upon the Salentine coast without quarrelling with the natives no very great period elapsed before they were at war with them. Successful in the beginning, the Tarentines were utterly defeated by the barbarians, with great slaughter in 473 B. C. This disaster and the subsequent revolution are the first events in Tarentine history to which we can assign a definite date. The Tarentines were not long in avenging their defeat first upon the Messapo-Iapygians and a few years later upon the Peuketians. Thus all the Iapygian peninsula came into their possession and Tarentum regained its former splendor and opulence under the new democratic form of government.

It is during the period of victorious prosperity almost immediately following the establishment of the new régime that I propose to ascribe the first oekist (No. 10),

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	<p>upon which the seated Taras is seen surrounded by the olive wreath, a significant symbol of this victory<sup>81</sup> of the Tarentine popular party. Associated with it is the new and symbolic legend TAPANTINON, which must be translated: (Nomos) of the Tarentine People.</p> <p>Considering the extreme rarity of most of the other "wreathed" oekists, their issue must have been of very brief duration. This small group gives us a valuable chronological limit for a number of "unwreathed" oekists, some of which were certainly struck before the "wreathed" types. That all these issues are more or less contemporaries of each other, however, is proved by the use in common of certain obverse and reverse dies and by the progression of style from late archaic to transitional.</p> <p>The lines of the figures and the attitude of the seated oekist have now become much less rigid, the modelling of the body is less conventional and shows greater mastery, and the faint indications of perspective show some improvement. Many</p>
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types now display an effort of the die-engravers to express a feeling of poise in the seated figure. Presumably the Tarentine school of artists must by this time have felt the influence of Pythagoras of Rhegium, known as the first sculptor to aim at rhythm and symmetry<sup>82</sup> and whose Europa seated on the Bull,<sup>83</sup> erected at Tarentum<sup>84</sup> soon after c. 480, was so highly prized by the Tarentines.

Sir Arthur Evans has dated the Tarentine "wreathed" oekists somewhat later, B. C. 466-460, following R. Rochette,<sup>85</sup> in order to bring these types into connection with the appearance on the Rhegian dies of a similar type issued<sup>86</sup> c. 466 B. C., when the Rhegians recovered their political freedom.<sup>87</sup> I am far from denying that the Tarentine wreathed oekists, (of whose priority I am convinced) may have influenced the Rhegian coinage, but the appearance of the olive wreath on other contemporary Tarentine coin-types, one with the archaic head reverse (see Fig. 1), the other of the hippocamp class, confirms, in my opinion, the commemorative char-

58	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>acter of the wreath border at Tarentum, a most appropriate token of the Democratic Victory in 473 B. C.<sup>88</sup> There can be little doubt that the symbolical wreath occurring on all these exceptional Tarentine nomoi, points to the same connection. We may, therefore, propose for this small wreathed issue, conjointly with the more important series of unwreathed oekists, standing in immediate die-relation to it, the approximative dates of c. 473-460 B. C.</p> <hr/> <p>B. C. c. 473-460 [Wreathed]          (Late Archaic to early Transitional Style.)</p> <p><b>Type No. 10</b></p> <p>ΥΟ   ΥΙΤΤΑΡΑΤ (✓ to l.). Phalanthos, naked, the hair tied in knot, astride on dolphin, to right, arms extended upwards, both hands with open palms; beneath, large cockle-shell (hinge upwards): border of dots between two linear circles.</p> <p>R/ Taras with pointed beard, the hair bound with fillet and turned up behind, naked to waist, seated to left on chair</p>
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# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

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(κλισμὸς) and leaning backwards, his l. hand holding a knotty staff resting obliquely on ground, and extending in r. hand a small upright distaff or spindle of wool. His himation is neatly folded round the waist. One end, brought over, hangs down and is terminated with a tassel. Upon the chair, a sheep or panther's skin. The oekist's left leg drawn backwards in front of the leg of chair. Plain linear exergue above dotted line. Around, wreath of olive leaves alternating here and there with olives. Concave field.

- a. Paris.  $\bar{A}R$  24/26 mm. 7.87 gr. Cab. des Méd. (De Luynes, No. 279, ex. R. Rochette Coll., l. c., pl. III, 24, and Carelli Coll., D. No. 61, N. I. V. T. cvi, 51), R. Rochette, Type VII, 203. *Riccio Repertorio* (1852), p. 53, No. 4. Garrucci T. xcvi, 28.
- b. Berlin.  $\bar{A}R$  21/23 mm. 7.02 gr. (poor). Königl. Mus., ex. F. Imhoof-Blumer Coll. (cf. H. Hoffman *Le Numismate*, p. 97, No. 232, ex. Fontana Coll., Trieste, with wrong reading ΤΑΡΑΣ).
- c. Cambridge.  $\bar{A}R$  24.5/24 mm. 7.85 gr. Fitzwilliam Mus. — McClean Coll. (ex. Paris Sale, 20 June, 1906, No. 86, ex.

# AND MONOGRAPHS

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	<p>R. Jameson and A. J. Evans Colls.,  ex. Bunbury Sale (1896), lot No. 88).</p> <p>d. Sir Arthur J. Evans. <math>\mathcal{A}</math> 24/25 mm. 7.96 gr.  <b>PL. II.</b> ex. P. Mathey Coll. and Philipsen  Sale, Hirsch XV, 285, Pl. II.</p> <p>e. M. P. Vlasto. <math>\mathcal{A}</math> 23/23.5 mm. 7.74 gr.  Greau 1867 Sale, lot No. 279.</p> <p><b>Type No. 10A</b></p> <p>ΑΡΑΤ (✓ in f. to l.). Same but of im-  itative poor style. No border visible.</p> <p>℞ Same barbarous style.</p> <p>a. Naples, <math>\mathcal{A}</math> plated 20/22 mm. Mus. Naz.,  <b>PL. II.</b> Santangelo Coll., Fiorelli, No. 2372.</p> <p><b>Type No. 11</b></p> <p>ΤΑΡΑΣ (↘ to r.). Phalanthos, the  hair short, naked, astride on dolphin to l.,  arms extended as if to applaud; beneath,  small cockle-shell (hinge upwards): border  of dots on band.</p> <p>℞ Taras, the hair wavy at sides and  tied in chignon behind with small fillet,  wearing a plain necklace, naked to waist,  seated on diphros to r., his r. hand resting  on corner of seat, and extending in l. large  distaff. His r. foot brought backwards,  hides the front leg of diphros. Around,</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	61
<p>wreath of olive leaves, alternating with olives. Concave field.</p> <p><i>a.</i> London. <math>\text{AR}</math> 23/26 mm. 7.892 gr. Brit. <b>PL. II.</b> Mus. Cat., p. 169, No. 72 (vignette). P. Gardner, "Types of Greek Coins," pl. 19 (reverse). <i>Num. Chron.</i>, 1889, pl. I, 8.</p> <p><i>b.</i> Naples. <math>\text{AR}</math> 22/24 mm. (Very poor). Mus. <b>PL. II.</b> Naz., Santangelo Coll., Fiorelli, No. 2349.</p> <p style="text-align: center;"><b>Type No. 12</b></p> <p>ΣΑΡΑΤ (✓ in f. to l.). Phalanthos naked, the hair rolled, astride on dolphin to r., both arms extended as on No. 11. The dolphin's snout long and turned upwards. Beneath, large cockle-shell (hinge upwards). No border visible.</p> <p>℞ From same die as No. 11.</p> <p><i>a.</i> M. P. Vlasto. <math>\text{AR}</math> 23/24 mm. 7.73 gr. ex. <b>PL. II.</b> E. S. G. Robinson Coll.</p> <p style="text-align: center;"><b>Type No. 13</b></p> <p>ΣΑΡΑΤ (✓ in f. to l.). Same type as No. 12. The cockle-shell smaller: border of dots [see No. 14R].</p> <p>℞ ΤΑΡΑΣ (↘ in f. to r.). Taras, the</p>	
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62	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>hair curly above nape, naked to waist, seated on diphros to l., his l. hand resting on r. corner of diphros, holding in r. hand distaff upright. Both soles resting flatly on exergue which is dotted above plain line. An olive branch starts r. and l. of exergue forming an open wreath enclosing type. Outline of reverse die visible.</p> <p><i>a.</i> Berlin. <math>\overline{AR}</math> 22/23 mm. 7.78 gr. [oxidized].  <b>PL. III.</b> Dressel, Berlin Cat., p. 239, No. 81 [ex. Fox Coll.].</p> <p><i>b.</i> Cl. Côte. <math>\overline{AR}</math> 22/23 mm. 7.95 gr. From the 1920 Gerace (?) find (see page 71).</p> <p><i>c.</i> M. P. Vlasto. <math>\overline{AR}</math> 22/24 mm. 8.01 gr. [in f. <b>PL. III.</b> to r. on obverse] <math>\Lambda</math> in graffito. From the 1920 Gerace (?) find.</p> <p>[On <i>a</i>, <i>b</i>, <i>c</i>, the obverse die is damaged and shows a fracture beneath dolphin and above and to r. of cockle-shell. The reverse die shows a fracture which starting from l. elbow of Taras runs between <math>\overline{P}</math> and <math>\overline{A}</math> of legend. This break is larger on <i>a</i>, which shows also two new small flaws having the appearance of two letters or of a double lemniskos hanging down, outside, the right corner of diphros.]</p>
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**Type No. 13A**

TARAZ (↘ in f. to r.). Phalanthos, the hair short, on dolphin to l., of same type as No. 13, the cockle-shell larger: border of dots on band. [See No. 16E.]

℞ TAR[AΞ?] (↘ in f. to r.). Same type as No. 13, from another die. Exergue off field.

a. Berlin. AR 22/23 mm. 7.85 gr. Dressel, l. c., PL. III. p. 238, No. 80.

[The obverse die is in very poor condition, fractured above head of Phalanthos and behind his loins, see also No. 16E (Pl. V) for an earlier stage of last fracture.]

The heroic character of the eponymous oekist is no longer put in evidence on these "wreathed" issues.

Taras is now represented as a patron of industry, holding the distaff — an allusion to Tarentum's famous wool-trade, the source of the city's wealth.<sup>89</sup>

On No. 10, the knotty staff, which he holds in his left hand, is no doubt intended as a symbol of his guardianship over the Tarentine herds and flocks;<sup>90</sup> and the ani-



64	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>mal fleece, at times placed on his seat, may have the same significance, should it represent, in accordance with the view expressed by R. Rochette, a sheep's fleece<sup>91</sup> rather than a panther's skin, as was suggested by the late Mr. R. S. Pool in the British Museum catalogue.</p> <p><b>Type No. 10.</b> Carelli first published this very scarce type. It is closely connected with the earlier issues by its archaic style and by the presence of the fleece on the oekist's seat. Here this seat is shaped like a chair (κλισμὸς)<sup>92</sup> rather than the usual diphros.</p> <p>The engraving given by Carelli, from the nomos then in his own cabinet (now in the de Luynes collection at Paris, after having passed through R. Rochette's private cabinet<sup>93</sup>), is very inaccurate.<sup>94</sup> The legend as represented on Carelli's engraving: ΝΥ   Ν   ΙΤΩΑΡΑΤ is certainly blundered and fanciful. Through the kindness of M. E. Babelon, I have myself very carefully examined, on the original coin, the remaining traces of the very much defaced inscription, and R. Rochette's rep-</p>
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<p>resentation of this nomos, as given on his pl. III, No. 24, corresponds strictly to the real condition of the coin and legend. Only the first eight consecutive letters of the inscription can be recognized with any certainty. There are no traces whatever of the last two letters, which figure on Carrelli's engraving, placed upside down, between the dolphin's head and the hands of Phalanthos. This is the finest known example of this type. Sir Arthur Evans kindly wrote to me, as follows, after examining the nomos, formerly in the P. Mathey and G. Philipsen cabinets and now in his new collection. "So far as I can make out the inscription reads:  Ϛ   WITWAPAT (traces of the last two letters are between the cockle-shell and dolphin's head); it can not be &gt;APAT." <sup>95</sup></p> <p>Although this inscription is more or less obliterated on all other examples known to me, including the well preserved one in my cabinet, the close comparison of their casts has convinced me that the real reading of the legend is WΟ   WITWAPAT, the traces of the penultimate letter showing the re-</p>	
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66	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>mains of an O and not an Ω upside down. Within a few years, however, we shall see the Ω replacing the O at Tarentum. This new form of legend may be considered as a positive indication of the new democratic government.</p> <p>A remarkable and extraordinarily rare nomos of early transitional style with the reverse die exhibiting the head of the local nymph Satyra, the mother of Taras, enclosed in a similar olive wreath, must certainly have been issued simultaneously with the oekist type No. 10. Very probably it was engraved in the same <i>atelier</i>. The close affinity in design and style of both obverse dies is most striking and suggests actual identity of handiwork. R. Rochette first published the specimen,<sup>96</sup> in brilliant condition, from the Brera cabinet of Milano. A second example in the de Luynes<sup>97</sup> collection, Paris, has been photographed by M. E. Babelon in the <i>Revue Numismatique</i> (1904), pl. I, 6. The authenticity of this type has been unjustly suspected<sup>98</sup> and the beautiful Brera nomos put aside with other spurious coins by the</p>
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late curator of that collection Mr. S. Ambrosoli.

A third example from the same dies is now in my cabinet (see Fig. No. 1). It happily proves the absolute genuineness of this important coin of the "wreathed" democratic issue. It is somewhat badly struck, and is oxidized as well (weight 8.02 gr.). It comes from the small, but highly interesting, find made in 1914 in the neighborhood of Taranto (Appendix C). There were in addition fourteen other early Tarentine nomoi of various types.



Fig. 1

Closely allied with the above types is the the very rare "hippocamp" nomos with the crab symbol, on which the dolphin-rider holds in his extended hands a similar olive wreath. I have lately added to my

68	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>collection a brilliant example<sup>99</sup> of this type (see Fig. No. 2) recording for the first time the obverse legend quite clearly: <b>ΜΑΡΑΤ</b> (abbreviation for <b>ΤΑΡΑΝΤΙΝΟΝ</b>). This inscription has hitherto been read incorrectly because of the unsatisfactory condition of all known examples. Both Dr. Regling<sup>100</sup> and I<sup>101</sup> have read <b>ΜΑΡΑΤ</b> for <b>ΥΑΡΑΤ</b>. The recumbent Achaean form <b>Μ</b> for <b>ς</b> or <b>ξ</b>, must therefore definitely be suppressed from the Tarentine alphabet.<sup>102</sup></p> <div data-bbox="625 951 1214 1203" data-label="Image"> </div> <p style="text-align: center;">Fig. 2</p> <p><b>Type No. 10A.</b> This presumably unique plated oekist is in too poor condition to call for any special remark, but again it may possibly be the work of the same forger who engraved Nos. 1A and 8.</p> <p><b>Type No. 11.</b> It is needless to draw attention to the beauty and attractiveness</p>
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of this splendid oekist in the British Museum.

The head-dress with its large chignon (κρωβύλος), the somewhat effeminate features of the oekist, his simple and hitherto unnoticed necklace,<sup>103</sup> are late archaic or early transitional characteristics which find their counterpart on some of the youthful heads on the reverses of the earlier or contemporary Tarentine nomoi,<sup>104</sup> litrae<sup>105</sup> and hemilitrae, generally identified as representing the nymph Satyra. Although there can be no question as to the femininity of most of the heads on this group of coins, the evidence of oekist No. 11 seems, in some doubtful cases, in favor of a male identification: Taras.<sup>106</sup> On all the contemporary small fractions of the Tarentine nomos exhibiting on their obverse dies a cockle-shell, the youthful heads, on their reverses, are frequently but carefully enlarged copies of the oekist's head with its picturesquely changing head-dress.

**Type No. 12.** This unpublished combination of dies is unique in my experience

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	<p>and of a slightly later issue than No. 11. The weak early-transitional style of the obverse die strongly recalls Nos. 10 and 13 and all these obverse dies are probably the work of the same native second-rate engraver. The condition of the reverse die points also to its posteriority in date, a small crack which does not appear on No. 11 being now visible, just above the oekist's forearm.</p> <p><b>Type No. 13.</b> This extremely rare type, now photographed for the first time, was known until lately only from the description given by the late Prof. Dressel of the then unique oekist in the Berlin cabinet, formerly in the collection of General Fox. This coin is unfortunately covered with a thick coat of oxide.</p> <p>The two new and very fine examples <i>b</i> and <i>c</i> came to my attention in 1920, one having found its way into the hands of a prominent dealer in Switzerland, the other having been sold in England. They were purchased by Mr. Cl. Côte and myself about the same time. Considering the great rarity of this type and suspecting a</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	71
<p>find, I soon learned, although as usual the information was reluctantly given, that both coins came from a hoard of about 320 Tarentine nomoi, purchased at Reggio by an Italian dealer.</p> <p>This find, I was told, came from the neighborhood of Gerace (?), and included before its dispersal the following types: A few nomoi of the early wheel issue (cf. Note No. 57), many "hippocamps", the two above wreathed oekists and probably an oekist of type No. 20 (cf. Pl. VI) the balance being "horsemen" of Evans Periods I and II, the latest of which, now in my cabinet, was in absolute mint state.<sup>107</sup> The date of the deposition of this hoard may have been circa 410 B. C., a few years after the beginning of Evans Period II.</p> <p>The obverse die of No. 13, of very poor transitional style, shows evident signs of wear due to its previous service with another reverse die [No. 14R, Pl. V] before being coupled with this wreathed reverse.</p> <p>It is the conspicuous break of this die above the cockle-shell, that the late Dr. Dressel described as a symbol of doubtful</p>	
ΑΝΔ ΜΟΝΟΓΡΑΦΗΣ	



72	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>meaning or a fish(?). An earlier stage of this flaw is clearly visible on No. 14R of Group II A, described below.</p> <p><b>Type No. 13A.</b> This coin, unique to the best of my belief, although of a very similar type, is of a somewhat later archaic style. The obverse die, which is of finer work than No. 13, is also to be found coupled with another reverse on No. 16E (Group II B) cf. Pl. V.</p> <p>On all the following types excepting Nos. 15 and 17, the seated Taras is represented without any border, holding the usual distaff and leaning on a long plain staff (σκήπτρον) symbolizing his authority over the colony he has founded.</p> <p>For the sake of convenience I have divided the second group into two sub-series A and B according to the direction of the obverse type first to right, and after to left, following the data given by the various die-concatenations, which are rather intricate owing to their considerable number.</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	73
<p style="text-align: center;">GROUP II (A).  <b>Type No. 14</b></p> <p>ΣΑΡΑΤ (✓ in f. to l.). Phalanthos naked, the hair bound with fillet and rolled above nape, seated on dolphin to r., both hands extended as if applauding; beneath, cockle-shell (hinge upwards). Border of dots between plain lines.</p> <p>℞ ΣΑΡΑΤ (↘ to r.). Taras naked to waist, the hair short, seated to l. on diphros holding in r. upright distaff and in l. a long staff resting beneath his arm-pit. His feet and himation hide the fore-leg of diphros. Dotted exergue. Concave field.</p> <p>a. M. P. Vlasto. <i>AR</i> 22/23 mm. 7.98 gr. ex. <b>PL. III.</b> R. Jameson Coll. cf. R. Jameson's Cat., T. I. No. 96, Pl. V, 96 (ex. A. J. Evans Coll.)</p> <p>b. Berlin. <i>AR</i> 22/23 mm. 7.85 gr. Dressel, l. c., p. 238, No. 75. (ex. Fox Coll.).</p> <p style="text-align: center;"><b>Type No. 14A</b></p> <p>From same die as No. 14.</p> <p>℞ ΣΑΡΑΤ (↘ to r.). Same type but the hair of Taras tied in chignon behind nape. Plain exergue. Outline of reverse die visible.</p>	
A N D M O N O G R A P H S	

74	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>a. Boston. <math>\overline{AR}</math> 22/24 mm. 8.19 gr. Museum PL. III. of Fine Arts, No. 04303, cf. M. F. A. Bulletin, Dec., 1907 (Vol. V), No. 30. (ex. Warren Coll., cf. Regling, l. c., No. 21, Taf. 1, ex. Coll. Greenwell (1902). ex. Moore Sale (1889), lot No. 40).</p> <p>b. Berlin. <math>\overline{AR}</math> 20/23 mm. 8.00 gr. ex. Coll. Löbbecke.</p> <p>c. Munich. <math>\overline{AR}</math> 21/22 mm. 7.84 gr. ex. Coll. Longo.</p> <p style="text-align: center;"><b>Type No. 14B</b></p> <p>≥ΑῤΑΤ (✓ to l.). Same type, Phalanthos leaning further backward, his hair tied in knot on nape. Dotted border.</p> <p>℞ ≥ΑῤΑΤ (↘ to r.). Same type but Taras with short hair, his left leg drawn back beneath diphros. Linear exergue. Outline of reverse die visible.</p> <p>a. London <math>\overline{AR}</math> 21/23.5 mm. 8.03 gr. B. M. PL. III. C., p. 169, No. 74; P. Gardner, l. c., Pl. I, No. 21 (reverse); T. Combe, <i>Veterum Populorum et Regum Num.</i> London, 1814, p. 33, No. 5.</p> <p>b. Paris <math>\overline{AR}</math> 21.5/22.5 mm. 7.71 gr. (very much worn). Coll. de Luynes, No. 280 (ex. R. Rochette's Coll.), cf. R. Rochette l. c., p. 205, note No. 3, struck over Corinthian Pegasos, as Babelon <i>Traité</i>, Pl. ccviii, Nos. 7 or 12.</p>
	NUMISMATIC NOTES

# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

75

c. M. P. Vlasto.  $\overline{AR}$  22/25.5 mm. 7.71 gr. (holed).

d. Turin.  $\overline{AR}$  22 mm. 7.56 gr. (poor). Med. del R $\acute{e}$ . Fabretti, 788.

## Type No. 14C

ΣΑΡΑΤ (✓ to l.). Same type from another die.

℞ TARANTINΩΣ (↘ to r.). Same type, but dotted exergue over plain line, the exergual line turned upwards to l. beneath the feet of Taras. Outline of reverse die visible.

a. Berlin.  $\overline{AR}$  23.5 mm. 8.04 gr. Dressel, l. c., PL. III. p. 238, No. 76, Taf. XI, 172.

b. Paris.  $\overline{AR}$  22.5/23.5 mm. 7.90 gr. (very much worn). Coll. de Luynes. No. 276, ex. R. Rochette's Coll. (cf. R. Rochette, Type VIII), l. c., p. 205, ex. Coll. Durand. Cf. Hoffman, *Le Numismate*, p. 97, No. 232, ex. Coll. Fontana = a (?).

## Type No. 14D

ΣΑΡΑΤ (✓ to l.). Same type, of poor style. Phalanthos leaning backwards.

℞ TARAΝΤΙΝΩΣ (↘ to r.). Same type of poor style. The exergue plain. Outline of reverse die visible.

# AND MONOGRAPHS

76	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>a. Vienna. <i>AR</i> plated (?) 24 mm. 7.47 gr. [not <b>PL. III.</b> fine], (ex. Carelli Coll.), cf. Carelli. D. No. 68, T. cvi, 59. Avellino <i>Vet. Num. Suppl.</i>, p. 37, No. 640, cf. R. Rochette, p. 204, Note No. 1.</p> <p style="text-align: center;"><b>Type No. 14E</b></p> <p>From same die as No. 14C.</p> <p>℞ [No inscription]. Same type but the hair of Taras is short and indicated by hatches. Dotted exergue. Outline of reverse die visible.</p> <p>a. Paris. <i>AR</i> 23/22 mm. 8.10 gr. Coll. de Luynes, No. 278. (ex. Dupré Sale (1867), lot No. 29).</p> <p>b. Berlin. <i>AR</i> 24/24 mm. 8.19 gr. ex. Coll. Löbbecke (Cat. Rollin et Feuarent (1863), No. 683).</p> <p>c. Sir Arthur J. Evans. <i>AR</i> 21/24 mm. 8.13 gr. <b>PL. III.</b> ex. F. S. Benson Sale, lot No. 23, Pl. I, (ex. Bunbury Sale, lot No. 55).</p> <p>[The obverse die has now the following slight flaws: 1) above dolphin's snout; 2) in front of Phalanthos' extended hands; 3) above dolphin's tail to r.]</p> <p style="text-align: center;"><b>Type No. 14F</b></p> <p>ⲤΑΡΑΤ (✓ to l.). Same type from another die.</p>
	NUMISMATIC NOTES

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	77
<p> <b>℞</b> From same die as No. 14E.  <i>a.</i> New York. <math>\overline{AR}</math> 22.5/24 mm. 7.90 gr. Amer. PL. III. Num. Soc. Coll.  <i>b.</i> Glasgow. <math>\overline{AR}</math> 22/23 mm. 8.029 gr. Hunter Coll., Macdonald, l. c., No. 7. Combe, l. c., p. 305, Tab. 55, fig. V. Avellino. l. c., No. 321.              [On <i>b</i>, the obverse die has a very large fracture hiding all the front part of the naked body beneath extended hands. On <i>a</i>, the early stage of this flaw is visible near Phalanthos' loins.]    <b>Type No. 14G</b>            From same die as No. 14C.  <b>℞</b> ΤΑΡΑΣ (↘ to r.). Same type, but the linear exergue slightly curved to r. Outline of reverse die visible.  <i>a.</i> London. <math>\overline{AR}</math> 21/27 mm. 8.05 gr. Brit. Mus. PL. III. (ex. Dr. Parkes Weber Coll.).  <i>b.</i> R. Jameson. <math>\overline{AR}</math> 23/25 mm. 7.91 gr. Cat. Jameson, Pl. V, No. 95, ex. Benson Sale, lot No. 22, Pl. I, 22.              [The reverse die is fractured to r. of the left hand of Taras and between R and A of legend].         </p>	
ΑΝΔ ΜΟΝΟΓΡΑΦΗΣ	

78	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p style="text-align: center;"><b>Type No. 14H</b></p> <p>From same die as No. 14F.</p> <p>℞ ΤΑΡΑΣ (↘ to r.). Same type from another die.</p> <p><i>a.</i> M. P. Vlasto. AR 23/24 mm. 7.92 gr. Ex. PL. IV. Maddelena Sale (Paris, 1903), lot 249.</p> <p><i>b.</i> Cambridge. AR 20.5/24 mm. 7.87 gr. Fitzwilliam Museum (Coll. McClean).</p> <p><i>c.</i> Cl. Côte. AR 23/22.5 mm. 7.73 gr. (pitted by oxidation), from the 1914 find.</p> <p><i>d.</i> E. J. Seltman. AR 23 mm. (H. O'Hagan, Sotheby 1908 Sale, lot No. 22.)</p> <p style="text-align: center;"><b>Type No. 14I</b></p> <p>From same die as No. 14F.</p> <p>℞ From same die as No. 14G.</p> <p><i>a.</i> E. T. Newell. AR 22/23 mm. 7.92 gr. PL. IV.</p> <p><i>b.</i> Naples. AR 22 mm. Mus. Naz., Santangelo PL. IV. Coll. Fiorelli, No. 2371, restruck on Corinthian Pegasos with swastika reverse as Babelon, <i>Traité</i>, Pl. xxxvi, No. 10.</p> <p>I have not been able to trace the following oekists all of type No. 14, in order to determine their precise die combinations.</p> <p><i>a.</i> F. Bompois (1882 Paris Sale), No. 156.</p> <p><i>b.</i> L. Lacroix (1888 Paris Sale), No. 95.</p> <p><i>c.</i> Paris, 11 Dec., 1899 Sale, lot 67.</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	79
<p style="text-align: center;"><b>Type No. 14J</b></p> <p>ΣΑΡΑΤ (✓ to l.). Same type, from another die.</p> <p>Ρ ΤΑΡΑΣ (↘ to r.). Same type, from another die. Outline of reverse die visible.</p> <p>a. M. P. Vlasto. <math>\bar{R}</math> 26/27 mm. 8.08 gr. L. W. PL. IV. de Moltheim Sale, No. 112. <i>Rev. Num.</i> (1904), Pl. 1, No. 2.</p> <p>b. Naples. <math>\bar{R}</math> 25 mm. Mus. Naz., Santangelo Coll., Fiorelli, No. 2370.</p> <p>c. (?) <math>\bar{R}</math> 23/25 mm. 8.15 gr. Hirsch XVI Sale (1906), lot 26, Taf. I.</p> <p style="text-align: center;"><b>Type No. 14K</b></p> <p>From same die as No. 14C.</p> <p>Ρ From same die as No. 14J.</p> <p>a. Cambridge. <math>\bar{R}</math> 22/23 mm. 7.07 gr. (not fine). Fitzwilliam Mus. (McClean Coll.).</p> <p style="text-align: center;"><b>Type No. 14L</b></p> <p>From same die as No. 14E.</p> <p>Ρ From same die as No. 14J.</p> <p>a. Paris. <math>\bar{R}</math> 20.5/21 mm. 8.20 gr., de Luynes PL. IV. Coll., No. 277.</p> <p>b. Parma. <math>\bar{R}</math> 22 mm. 7.60 gr. (poor).</p> <p>c. Berlin. <math>\bar{R}</math> 20/25 mm. 8.02 gr., ex. Coll. F. PL. IV. Imhoof-Blumer, (ex. Gréau Sale, lot No. 281).</p>	
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80	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>d. Vienna. <math>\overline{\text{AR}}</math> 21.5/24 mm. 7.85 gr. (ex. Carelli Coll.), cf. Carelli D, No. 69.</p> <p>e. Cl. Côte. <math>\overline{\text{AR}}</math> 23/24 mm. 8.09 gr., ex. Sir Herman Weber Coll., (bought from Gabrielli [Naples, 1887]), cf. L. Forrer, Weber Cat., Pl. 24, No. 532.</p> <p>f. (?) <math>\overline{\text{AR}}</math> 23 mm. Paris, 9 May, 1910, Sale (Duruffé).</p> <p>[On c, the reverse die has a linear break starting from l. wrist of Taras and reaching the R of ethnic. Cf. No. 14J a.]</p> <p><b>Type No. 14M.</b></p> <p>ⲆΑΡΑΤ (✓ to l.). Same type from another die.</p> <p>Ⲛ TARAΞ (↘ to r.). Same type from another die. Outline of reverse die visible.</p> <p>a. M. P. Vlasto. <math>\overline{\text{AR}}</math> 20/23 mm. 8.02 gr., ex. PL. IV. Nervegna Coll., No. 276, Pl. II. L. Corraera (<i>Neapolis</i>), 1913, Tav. VI, 21. H. Willers, l. c., T. XII, 11.</p> <p>b. Naples. <math>\overline{\text{AR}}</math> 22/25 mm. (Very poor). Mus. Naz., Santangelo Coll., Fiorelli, No. 2369.</p> <p>c. Munich. <math>\overline{\text{AR}}</math> 21/23 mm. 7.99 gr. Hirsch XVI Sale, lot 25.</p> <p>d. Athens. <math>\overline{\text{AR}}</math> 24/25 mm. 7.78 gr. Ex. M. P. Vlasto Coll.</p> <p>e. (?) <math>\overline{\text{AR}}</math> 23/25 mm. H. Osborne O'Hagan Sale, lot No. 22.</p>
	NUMISMATIC NOTES

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	81
<p style="text-align: center;"><b>Type No. 14N</b></p> <p>ΑΡΑΤ (✓ to r.). Same type of very early and barbarous style. Both legs of Taras in front of diphros, with feet flat on exergue. Border of large dots.</p> <p>℞ (No inscription). Same type and of same work as obverse.</p> <p>a. Paris. Ⲍ plated, 20/21 mm. 6.37 gr. R. <b>PL. IV.</b> Rochette, type IV, No. 201, Pl. III, 21. F. de Dominicis <i>Repertorio</i> (1827), T. II, p. 208. Mionnet, T. I, No. 380.</p> <p>b. Berlin. Ⲍ plated 21/22 mm. 6.07 gr. (The <b>PL. IV.</b> bronze core visible on both sides). Purchased in 1895.</p> <p style="text-align: center;"><b>Type No. 14O</b></p> <p>ΖΑΡΑΤ (✓ to l.). Same type of very fine style, probably from same die as No. 14M.</p> <p>℞ ΤΑΡΑΣ (↘ to r.). Same type of fine style, cf. No. 14M</p> <p>a. J. Mavrogordato. Ⲍ plated, 20.5/22.5 mm. <b>PL. IV.</b> 6.58 gr. Hirsch XXXIV Sale, lot No. 21, Taf. I. [The bronze core visible only between cockle-shell and dolphin.]</p> <p style="text-align: center;"><b>Type No. 14P</b></p> <p>ΖΑΡΑΤ (✓ to l.). Same type of very barbarous style.</p>	
ΑΝΔ ΜΟΝΟΓΡΑΦΗΣ	

82	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p> <b>℞ ΤΑΡΑΣ</b> (↘ to r.). Same type, of same style as obverse.  <i>a.</i> M. P. Vlasto. <i>℞</i> plated, 23 mm. 6.40 gr.  <b>PL. IV.</b> (Very poor and the core of bronze visible on both sides.)         </p> <p style="text-align: center;"><b>Type No. 14Q</b></p> <p> <b>ΖΑΡΑΤ</b> (✓ to l.). Same type from another die.  <b>℞ ΤΑΡΑΣ</b> (↘ to r.). Same type from another die.  <i>a.</i> Paris. <i>℞</i> plated, 23 mm. 6.20 gr. Very poor. Ex. Pellerin Coll., cf. Pellerin Suppl. IV, Pl. II, 3, p. 29, 30. R. Rochette, Pl. III, 22. Mionnet, T. I, p. 139, No. 281. de Dominicus, l. c., T. II, p. 208, No. 6.         </p> <p style="text-align: center;"><b>Type No. 14R</b></p> <p>           From same die as No. 12 (cf. Group I, wreathed series).  <b>℞</b> (No inscription). Same type, but the left leg of Taras withdrawn beneath diphros, is resting on flat stool (ὑποπόδιον, χελώνη) roughly drawn. Concave field.  <i>a.</i> Sir Charles Oman. <i>℞</i> 21/22 mm. 7.96 gr.  <b>PL. V.</b>  <i>b.</i> M. P. Vlasto. <i>℞</i> plated, 18/23 mm. 5.90 gr.         </p>
	NUMISMATIC NOTES

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	83
<p><b>PL. V.</b> (The core is probably of lead). Ex. F. W. V. Peterson Sale, Sotheby, 19/12/'20, lot No. 7. (In f. to l. on reverse <b>Α</b> in graffito beneath diphros.)</p> <p>c. Naples. <b>AR</b> plated? 23.5 mm. Mus. Naz., Fiorelli, No. 1801 (chisel cut on rev.).</p> <p style="text-align: center;"><b>Type No. 15</b></p> <p>ΖΑΡΑΤ (✓ to l.). Same type, but Phalanthos is leaning backwards. (Cf. No. 14D.)</p> <p>℞ (No inscription visible). Same type, but left foot of Taras drawn backwards resting on exergue. The oekist holds in r. hand in place of the long staff a trident upright, the prongs of which are visible above his l. shoulder. Concave field.</p> <p>a. Paris. <b>AR</b> 21/22.5 mm. 6.72 gr. (very poor).</p> <p><b>PL. V.</b> de Luynes Coll., No. 271.</p> <p>b. Milan. <b>AR</b> 22 mm. (Very poor.) Brera.</p> <p><b>Types No. 14 and 14A.</b> Both these exceedingly rare oekists, possibly struck before the end of Per. I, share the same obverse die, and no doubt must be considered as the archetypes of this new version of the seated eponymous hero. These types show</p>	
A N D M O N O G R A P H S	

84	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>a conspicuous elaboration of anatomical detail together with an archaic stiffness of attitude. The relation of the right arm to the body is very awkward and typical of early art. Certain other details, such as the arrangement of the formal folds of the himation, tightly drawn round the legs of Taras on No. 14, or the androgynous appearance of No. 14A, closely connect these oekist dies to No. 11 of the wreathed issue, and all three reverses may be the work of the same artist.</p> <p><b>Type No. 14B.</b> We have in this type a very good example of refined conventional archaic art. The position of oekist's left leg, drawn back to occupy the vacant space beneath the diphros, first inaugurated on the somewhat earlier types Nos. 9, 9A and 9B, and found also on most of the wreathed oekists [Nos. 10, 10A, 11 and 12], finds its parallel in early Ionian and Attic sculpture. In spite of these formal conventions, the figures of both Taras and Phalanthos are very advanced for the period, notwithstanding mannerisms in certain details characterizing the early transitional art.</p>
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The de Luynes specimen of this type is restruck over a Corinthian pegasos [see Pl. III, 14B. b]. The position of the ϙ, clearly visible (lying flat beneath the Pegasos), the traces of Athena's helmet and profile, the depth of the incuse square allow us to identify the Corinthian stater with tolerable probability as one of the types figured on Pl. ccviii of M. E. Babelon's *Traité*, under Nos. 7 or 12.

These Corinthian coins are now dated by Prof. P. Gardner in his valuable "History of Ancient Coinage," circa 550 B. C. Many Metapontine staters, of the thick incuse fabric, belonging to the early years of the fifth century, are restruck on coins of Corinth of similar types and we note this peculiarity<sup>108</sup> on another contemporary Tarentine oekist described under No. 141 b, now in Santangelo collection, Naples. This, however, is restruck on a much earlier Corinthian pegasos, with the swastika or mill-sail reverse, dated c. 600-550 B. C. It is noteworthy that the weight of these restruck coins always corresponds to the correct Italic standard notwithstanding the

86	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>original slightly heavier weight of the Corinthian coins used as blanks.</p> <p><b>Type No. 14C.</b> The new form of legend, on this extremely rare type, ΤΑΡΑΝΤΙΝΟΣ, has been completed by R. Rochette with the word ΔΗΜΟΣ understood, and this was one of his best arguments, apparently confirming the seated Demos theory which has so long held the field. An unusually fine oekist in my cabinet, of a very similar type [cf. No. 16H] displays the same form of legend ΤΑΡΑΝΤΙΝΟΣ [hitherto badly read ΤΑΡΑΝΤΙΝΩΝ, owing to the incomplete or poor condition of the inscription on most of the known specimens] on the obverse die, associated with the usual Tarentine παράσημον: Phalanthos astride on the dolphin.</p> <p>This form of inscription, also occasionally found on some rare early horsemen,<sup>109</sup> not being confined to the type of the seated figure, cannot refer to all these different representations and therefore must be identified with the coin. We shall accordingly read the legend ΤΑΡΑΝΤΙΝΟΣ (νόμος) as on the well known coins of Alex-</p>
	NUMISMATIC NOTES

ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	87
<p>ander of Pheræ ΑΛΕΞΑΝΔΡΕΙΟΞ (στατήρ) and ΑΛΕΞΑΝΔΡΕΙΑ (δραχμή).</p> <p><b>Type No. 14D.</b> The particularly awkward design of this presumably unique oekist, in the Vienna cabinet, makes me suspect that the coin is plated. There is, however, no doubt that Nos. 14C and 14D are strictly contemporary in spite of small differences in the forms of some letters of the inscriptions, especially the letter O which is square (◊) on No. 14C, and round on No. 14D. But we know from an early inscription found at Metapontum<sup>110</sup> that both forms ◊ and O were at times used simultaneously and indiscriminately in southern Italy during the first years of the fifth century. The ◊, however, is met in no case, after 450 B. C.</p> <p><b>Types No. 14E to 14N.</b> All these not uncommon oekists do not call for any special remark, and it is very probable that many other dies or die-combinations of this rather monotonous series may have escaped my notice.</p> <p><b>Type No. 14N.</b> So far as I am aware this ugly and barbarous type <i>a</i>, has never been</p>	
ΑΝΔ ΜΟΝΟΓΡΑΦΗΣ	



90	•ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p><b>Type No. 14R.</b> This very rare type which, as we have already noted, shares its obverse die with the wreathed oekist of No. 13, is of very sketchy design and of a weak style similar to that displayed on some late and probably contemporary "hippocamp" nomoi.<sup>111</sup> The excellent preservation of the obverse die shows that this combination of dies was issued before No. 13. The abnormally light weight (5.90 gr.) of the example <i>b</i>, in my cabinet, which is of ordinary preservation [see Pl. V] and certainly from the same dies as both other known specimens of this type, has led to the discovery that my coin is plated over an unusual core of white metal, probably of lead. Sir Charles Oman's oekist of this type weighing 7.96 gr., as well as the three known examples of the wreathed issue [No. 13] struck from the same, easily identified, obverse die, are certainly normal and not plated coins. The Naples<sup>112</sup> oekist of No. 14R, disfigured by an ancient chisel-cut on the reverse, may possibly be plated, although Fiorelli does not mention it, as he invariably does in such cases (e. g.</p>
	NUMISMATIC NOTES

after his description of the coin No. 1801, in his catalogue: *arg. fod.* viz., plated). The inference is somewhat bewildering and probably can find no better explanation than the one offered above for Mr. J. Mavrogordato's plated oekist of type 140.

**Type No. 15.** Unfortunately the two known examples of this new version of the seated oekist, hitherto unpublished, are both in very poor condition.

On the de Luynes' coin, however, the oekist's trident is discernible in place of the regal staff; and this extremely rare modification of No. 14, recalling the earlier No. 9, had certainly been detected by the late duke, otherwise he would not have admitted so poorly preserved a coin into his particularly choice collection.

GROUP II (B)

**Type No. 16**

ΤΑΡΑΣ (↘ to r.). Phalanthos, naked, the hair rolled, applauding, astride on dolphin, to l.; beneath, cockle-shell (hinge upwards); border of dots between two very thin linear circles.

92	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p> <b>℞</b> [No inscription]. Taras naked to waist, the hair short, seated l. on diphros, holding r. hand extended (about to receive small dolphin [?]). In l. hand plain staff from beneath arm-pit (cf. No. 14). Dotted exergue. Concave field.         </p> <p> <i>a.</i> Glasgow. <b>℞</b> 22/23 mm. 7.90 gr. [very much worn]. Hunter Coll., Macdonald, No. 8, Pl. V, No. 3. Combe, l. c., Tab. 55, No. X. Avellino, l. c., p. 78, 323. Carelli, N. I. V. T. cvi, 62. F. de Dominicis, l. c., T. II, p. 406, No. 6. L. Sambon, l. c., p. 239, No. 28.         </p> <p> <i>b.</i> Prince of Waldeck. <b>℞</b> 24 mm. 8.07 gr., ex. <b>PL. V.</b> Tanini (?) Coll.         </p> <p>           [The reverse die shows various flaws in field to left of seated oekist.]         </p> <p style="text-align: center;"> <b>Type No. 16A.</b> </p> <p>           From same die as No. 16.         </p> <p> <b>℞</b> From same die as No. 14C.         </p> <p> <i>a.</i> (?) <b>℞</b> 22.5/24 mm. 8 gr., ex. Nervegna <b>PL. V.</b> Sale, lot No. 277, Pl. II, 277. (Cf. L. Sambon, l. c., p. 239, No. 26.)         </p> <p>           [The obverse die is damaged close to the head of Phalanthos giving it a square appearance. The reproduction is from a photogravure.]         </p>
	NUMISMATIC NOTES

**Type No. 16B**

A | T (the A to l. the T to r. of Phalanthos). Same type. Border of large dots.

R̄ TARAΞ (↘ to r.). Same type. Linear exergue. Outline of reverse die visible.

a. M. P. Vlasto. AR 21/25 mm. 7.63 gr., ex. PL. V. H. Booth Sale (Sotheby, 25, 7, 1900, lot No. 7). Babelon, *Rev. Num.* (1904) Pl. I, 3, p. 114. M. P. Vlasto, *Num. Chron.* (1907) Pl. X, No. 4. H. Willers. l. c., Taf. XII, 7.

b. Cl. Côte. AR 22/23.5 mm. 7.52 gr. [very much worn]. From the 1914 find.

**Type No. 16C**

[No inscription visible]. Same type, the cockle-shell smaller. Border of dots.

R̄ [No inscription]. Same type. Concave field.

a. Cambridge. AR 19/23 mm. Corpus Christi PL. V. College, ex. Rev. Samuel Savage Lewis Coll.

b. M. P. Vlasto. AR 19/20 mm. 7.68 gr. [not fine]. On obv. above dolphin's head A in graffito. Found at Taranto (1920).

c. (?) AR 22 mm. 7.97 (?) gr. Hartwig Sale, Rome, 1910, lot No. 87, Pl. I (reverse possibly from another die l) = R. Ratto,

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	<p data-bbox="727 394 1289 470">Milano 13 May, 1912 Sale, Pl. IV, No. 221, wt. 8.04(?).</p> <p data-bbox="805 510 1049 552"><b>Type No. 16D</b></p> <p data-bbox="617 562 1073 604">From same die as No. 16C.</p> <p data-bbox="576 611 1289 699">R Same type from another die. (The diphros narrow and high.)</p> <p data-bbox="576 709 1289 821">a. Naples. AR 23 mm. Mus. Naz., Fiorelli, No. PL. V. 2351 (Santangelo Coll.), cf. D. Magnan (1771) Tab. 39, XVII.</p> <p data-bbox="576 827 1289 894">b. Cambridge. AR 21/23 mm. 7.54 gr. Fitzwilliam Mus., ex. McClean Coll.</p> <p data-bbox="576 900 1289 1012">c. M. P. Vlasto. AR 22.5/23 mm. 7.94 gr. (Cat. PL. V. Rollin et Feuarent, Paris, 1862, No. 685, bis.)</p> <p data-bbox="576 1022 1289 1152">[The reverse is damaged on <i>b</i> and <i>c</i> near lower part of distaff and to r. of oekist's elbow.]</p> <p data-bbox="805 1167 1049 1209"><b>Type No. 16E</b></p> <p data-bbox="576 1220 1289 1308">From same die as No. 13A (Group I, wreathed series).</p> <p data-bbox="617 1314 1149 1356">R Same type from another die.</p> <p data-bbox="576 1362 1289 1474">a. M. P. Vlasto. AR 23/24 mm. 8.05 gr. Cf. PL. V. Babelon, <i>Rev. Num.</i>, 1904, p. 114, Pl. I. 5.</p> <p data-bbox="576 1480 1289 1547">b. Cl. Côte. AR 20/21 mm. 7.69 gr. (not fine. the reverse with two chisel-cuts).</p> <p data-bbox="576 1554 1222 1596">c. Dr. A. Giesicke. AR 20/23 mm. 7.72 gr.</p>
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# TAPΑΣ ΟΙΚΙΣΤΗΣ

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[The obverse die fractured behind loins of Taras — cf. No. 13A for a later stage of this flaw.]

## Type No. 16F

TARAS in small letters (↘ to r.). Same type, the pecten smaller. Border of dots between two linear circles.

R/ Same type, from another die.

a. Naples. AR 21/23.5 mm. Mus. Naz., Fiorelli, PL. V. No. 1802.

## Type No. 16G

From same die as No. 16F.

R/ From same die as No. 16D.

a. Vienna. AR 22 mm. 5.97 gr. (broken, part of coin missing; ex. Carelli Coll.). Carelli D., No. 70.

## Type No. 16H

TAPANTIN | ⬠ (↘ to r.). Same type, very small cockle-shell. Border of small dots between linear circles.

R/ Same type from another die. Outline of reverse die visible.

a. Paris. AR 21/22 mm. 7.85 gr. Raoul Rochette type VI, pp. 202, 203, Pl. III,

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	<p>23 (with the incorrect reading TAPAN-TINON). E. Babelon, <i>Rev. Num.</i>, 1904, p. 114, Pl. I, 4. Mionnet Suppl., T. I, p. 281, No. 562 (the oval break of die below staff on oekist described as shield seen sideways), cf. Pellerin Suppl., IV, Tab. ii, fig. 11.</p> <p>b. London. <math>\text{AR } 21/22</math> mm. 7.71 gr. Brit. Mus. Cat., p. 170, No. 75. T. Combe, l. c., p. 33, No. 6.</p> <p>c. Vienna. <math>\text{AR } 21</math> mm. 7.79 gr. (The reverse possibly from another die.)</p> <p>d. Cambridge. <math>\text{AR } 22</math> mm. Corpus Christi College, ex. Rev. Samuel Savage Lewis Coll.</p> <p>e. M. P. Vlasto. <math>\text{AR } 21/22</math> mm. 8.01 gr., found PL. VI. at Taranto (1907). L. Corraia, <i>Neapolis</i>, Tav., VI, 22. H. Willers, l. c., Taf. XII, 8.</p> <p>f. Clarence S. Bement. <math>\text{AR } 20/21</math> mm.</p> <p>g. Cl. Côte. <math>\text{AR } 21/22</math> mm. 7.40 gr. [damaged by oxidation], from the 1914 find.</p> <p>h. Dans le commerce. <math>\text{AR } 22</math> mm. 7.79 gr. [not fine]. Athens, 1921.</p> <p>[The reverse die on all above excepting c, shows a large flaw starting downwards from left hand of Taras. The earliest stage of break is on b, f, and g, and latest on a and d.]</p>
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**Type No. 16 I**

[No inscription]. Same type, but Phalanthos with curly hair. In field to right, above, large cicada; beneath, large cockleshell. Raised border on which large pellets between two linear circles.

℞ ΤΑΡΑΝΤΙΝ | ΟΞ (↙ to r.). Same type. Double linear exergue. Concave field.

*a.* Naples. ⅆR 20/23 mm. Mus. Naz., Fiorelli. PL. VI. No. 1808.

*b.* M. P. Vlasto. ⅆR 20/23.5 mm. 7.86 gr. Egger. PL. VI. 26, 11, 1909 Sale, lot No. 23, Pl. I, 23. L. Correra, *Neapolis*, l. c., Tav. VI, 20. H. Willers, l. c., Taf. xii, 10.

[The reverse die on both *a* and *b* shows a break across l. leg of diphros and on *b* a break from the hanging fold of himation and across the staff.]

**Type No. 17**

From same die as No. 16.

℞ ΖΑΡΑΤ (↓ to l.). Taras, with short hair, naked to waist, seated on diphros to r. extending with l. hand kantharos which he holds by its base; his r. arm raised from



98	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>shoulder; the r. hand upon the upper end of knotty staff resting upright on ground. His l. leg drawn backwards hides the fore-leg of diphros. Linear exergue. Concave field.</p> <p><i>a.</i> Boston. <math>\text{AR}</math> 23 mm. 8.03 gr. Mus. of Fine PL. VI. Arts. No. 04306; ex. Warren Coll. (K. Regling, l. c., No. 24; ex. Greenwell Coll.; ex. Montague, 1896, Sale, lot No. 27).</p> <p><i>b.</i> London. <math>\text{AR}</math> 23 mm. 7.82 gr. (pitted by oxidation, but v. fine). Brit. Mus. Cat., p. 169. No. 73; P. Gardner, <i>Types of Greek Coins</i>, Pl. I, 20 (Reverse).</p> <p><i>c.</i> Paris. <math>\text{AR}</math> 23 mm. 7.65 gr. (not fine). de Luynes Coll., No. 285.</p> <p><i>d.</i> Vienna. <math>\text{AR}</math> 22/24 mm. 7.90 gr.; (ex. Carelli Coll.). Cf. Carelli, D. No. 79, N. I. V. T., cvii, 71. Avellino, <i>Giornale Num.</i>, Naples, 1811, p. 10. T. Caronini (Milan, 1806), Tav. VI, fig. 50, p. 159.</p> <p><i>e.</i> M. P. Vlasto. <math>\text{AR}</math> 22/23 mm. 7.61 gr. [much worn].</p> <p>[The obverse die is in good condition on <i>a</i> and <i>d</i>, but damaged on head of Phalanthos [cf. Pl. V, 16A] on <i>c</i> and <i>e</i>. The reverse shows many small flaws, especially to l. of seated oekist and beneath diphros.]</p>
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**Type No. 17A**

TARAS (↘ to r.). Same type, but the hair of Phalanthos tied in knot behind neck. Border of dots.

ΡΥ ΖΑΡΑΤ (↓ to l.). Same type, but the hair of Taras tied behind ear with small fillet. The staff is plain, and foreleg of diphros visible between the feet of seated oekist. Outline of reverse die visible.

a. M. P. Vlasto. AR 21/24 mm. 7.91 gr.; ex. PL. VI. Dell' Erba Coll. L. Correr, *Neapolis*, l. c., Tav. VI, 23.

b. Prince of Waldeck. AR 23.5 mm. 7.91 gr. PL. VI.

c. Boston. AR 23 mm. 7.94 gr. Mus. of F. A., No. 04307; ex. Warren Coll. (K. Regling, l. c., No. 25, Taf. I; ex. Greenwell Coll.).

d. Prof. Sir Charles Oman. AR 20/23 mm. 8.05 gr.

e. Paris. AR 21/24 mm. 7.80 gr., de Luynes Coll., No. 284. Garrucci, T. XCVII, 29 (inscription on rev. omitted).

f. Paris. AR 22/25 mm. 8.02 gr., de Luynes Coll., No. 286 (restruck).

g. Paris. AR 21/23 mm. 7.95 gr. Cabinet des Médailles, R. Rochette, Type IX, p. 206, Pl. III, 25, ex. Dupré Sale, No. 55.

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	<p><i>h.</i> (?) <math>\bar{A}R</math> 22/24 mm. 7.79 gr. (not fine); ex. Sir H. Weber Coll. (Sotheby, 1882. Sale), cf. L. Forrer, Weber Cat., Pl. 24. No. 583.</p> <p><i>i.</i> Naples. <math>\bar{A}R</math> 23 mm. Santangelo Coll., Fiorelli, No. 2348.</p> <p><i>j.</i> Berlin. <math>\bar{A}R</math> 25/26 mm. 8.01 gr.; ex. F. Imhoof-Blumer Coll.</p> <p><i>k.</i> Cl. Côte. <math>\bar{A}R</math> 23 mm. 7.70 gr.</p> <p>[The obverse die is in fine condition on <i>a, f, i, j</i>; on all others damaged in many places to the r. of Type. The reverse die has a large crack on all known specimens, from staff, crossing the chest of seated oekist and reaching kantharos.]</p> <p style="text-align: center;"><b>Type No. 18</b></p> <p>[No inscription visible]. Same type but Phalanthos with hair short. Border of larger dots.</p> <p><math>\bar{R} \bar{T} \bar{A} \bar{R} \bar{A} \bar{Z}</math> (<math>\downarrow</math> to l.). Same type but facing l. The object (probably a distaff but possibly a kantharos) held in extended r. hand is effaced, the staff held in l. is knotty. Outline of reverse die visible.</p> <p><i>a.</i> Naples. <math>\bar{A}R</math> 22 mm. Mus. Naz., Fiorelli, No. PL. VI. 1807.</p>
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<p style="text-align: center;"><b>ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ</b></p>	<p style="text-align: center;">101</p>
<p style="text-align: center;"><b>Type No. 19</b></p> <p>A   T (to r. and l. of type). Same type. Border of dots between two linear circles.</p> <p>℞ [No inscription]. Same type but the oekist holds distaff in r.; the staff held in l. is plain. Die outline is exceptionally noticeable.</p> <p>a. M. P. Vlasto. <i>AR</i> 23/25 mm. 7.26 gr. [worn] <b>PL. VI.</b> from the 1914 find.</p> <p>b. Naples. <i>AR</i> 21 mm. [Very poor.] Santangelo Coll., Fiorelli, No. 2353.</p> <p>[The obverse die has cracked behind Phalanthos' loins.]</p> <p style="text-align: center;"><b>Type No. 19A</b></p> <p>[No inscription visible.] Same type, from another die.</p> <p>℞ Same, from another die.</p> <p>a. Cambridge. <i>AR</i> 20/21 mm. 7.87 gr. Fitzwilliam Mus.; ex. McClean Coll. (very poor and restruck on uncertain type). Cf. H. Hoffman, l. c., p. 97, No. 239 (poor); ex. Coll. Fontana, Trieste (read A   Π in place of A   T., possibly from same dies as No. 19).</p> <p><b>Type No. 16.</b> In 1782, C. Combe first published this poorly preserved nomos in</p>	
<p style="text-align: center;"><b>A N D M O N O G R A P H S</b></p>	

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	<p>his catalogue of the Hunterian collection, as follows: “ <i>Figura fere nuda sedens a s. d. tres hordei spicas, s. fusum,</i>” and his highly fanciful and inaccurate engraving of the coin shows the seated oekist holding in his right hand, three disproportionally large ears of corn while he is clutching in his left hand a short distaff. Carelli’s figure, taken from Combe’s engraving, is equally absurd and misleading. R. Rochette, however, when referring<sup>113</sup> to this coin, recognized that the seated figure held the usual long staff in his left hand, but did not observe that the supposed ears of corn were only flaws of the die or possibly traces of re-striking as suggested to me by Mr. G. Macdonald after a recent examination of the Hunter coin. That the coin is not re-struck is proved by the beautifully preserved nomos which has quite recently come to my notice through the kindness of Dr. K. Regling. This oekist [Pl. V, 16B], from the same dies as the Hunter example, and exhibiting the identical flaws to the right of the seated oekist, is in the Prince of Waldeck’s splendid collection at Arolsen.</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	103
<p>On this very fine coin we can see clearly that the right hand of Taras is empty. Possibly he extends his hand to receive a small dolphin,<sup>114</sup> unless this too is merely one of the die-flaws that has the fortuitous appearance of a small dolphin swimming downwards from right to left. The <i>soit disant</i> stems and two other ears of corn are certainly only flaws of the die. At any rate the conception of the seated oekist, as patron of the Tarentine harvests,<sup>115</sup> may now be safely dismissed.</p> <p>The reverse die of this type, strikingly recalling the archaic character of No. 14, is certainly the work of the same engraver.</p> <p><b>Type No. 16A.</b> The community of the obverse die between the apparently unique Nerveгна coin and No. 16, shows that the interval between their issue must have been slight, but considering the worn condition of this die on No. 16A, there can be no doubt that these two issues are placed here in their proper chronological sequence. We shall again find this obverse die associated with a new reverse [No. 17, Pl. VI] and judging from the occasionally</p>	
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104	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>fine condition of the die in this third association, it must have been put in use, first concurrently, and then in alternation, with the reverse of No. 16A. The highly interesting reverse die of No. 16A, with the legend TARANTINΩΣ, had already been in use for some time with another obverse die on No. 14C [Pl. III], but owing to the not quite satisfactory condition of the three specimens hitherto known, it is impossible to decide which of the issues preceded the other.</p> <p><b>Type No. 16B.</b> When I first published this very interesting and extremely rare variety, eleven years ago, I did not take into account its blurred condition. This is owing to a slip of the die, in the right part of the field of my coin which is otherwise in brilliant condition. I ventured to explain the letter A, placed to the left of Phalanthos, as the abbreviated signature of a mint official or engraver of the coin. The specimen in Mr. C. Côté's collection, from the same dies, is unfortunately in rather poor condition and rubbed to right of the dolphin rider. This nomos, how-</p>
	NUMISMATIC NOTES

ever, shows faint traces of the letter T placed opposite the A near the border, and the inscription must be read A | T, [TA retrograde] an unusual, though not unique, abbreviation of the ethnic in the early coinage of Tarentum.<sup>116</sup> This reading is confirmed by another extremely rare and hitherto unpublished oekist [see No. 19, Pl. VI] a specimen of which was included in the 1914 find with Mr. C. Côte's example of No. 16B.

**Types Nos. 16C to 16G** are rather common and do not call for any special remarks. Type No. 16E, however, is highly important as sharing its obverse die with the apparently unique wreathed oekist of No. 13A. The condition of this obverse die shows that the wreathed issue was preceded by No. 16E.

**Type No. 16H.** I have already pointed out the import of the legend TAPANTI- $\text{N}\diamond\text{\text{X}}$  associated with the type of Phalanthos riding the dolphin. The last two letters  $\diamond\text{\text{X}}$  of the inscription are clearly legible only on examples *d* and *c*.

**Type No. 16I.** The great interest of



106	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>this remarkably rare type lies in the large cicada<sup>117</sup> which appears in the field of the obverse die, behind Phalanthos above the dolphin. Fiorelli when first publishing the Naples example, on which the symbol is not struck up, added only: <i>dietro simb. incerto</i>. One must note the minute and realistic skill with which the artist has depicted the membranous, diaphanous wings of the cicada, so clearly recognizable on my fine specimen [see Pl. VI]. The quite exceptional position of this symbol is rather difficult to explain being in contradiction to the unchallenged theory of Sir Arthur Evans that at Tarentum before circa 350 B. C. all the symbols—fish, cockle-shell, dolphin, murex, cuttle-fish, cray-fish or crab—placed in the field are in no case associated with the figure of the dolphin rider. “The marine objects may themselves be regarded as an integral part of the type and as representing, like the curling waves that sometimes replace them, at times the little inner sea of Tarentum, at times the open Ionian waters, on the produce of both of which the life and indus-</p>
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<p>tries of the city were so largely dependent."</p> <p>The cicada, however, is a solar symbol often associated with Apollo. The historical founder of Tarentum, Phalanthos, born at Amyklæ,<sup>118</sup> a centre of Mycenaean culture of Laconia, is only a modification of the Delphinian Apollo of Cretan descent,<sup>119</sup> and this quite exceptional cicada-symbol is thus appropriate for the Amyklæan Phalanthos. Should this explanation be rejected, we might consider as an alternative that the cicada represents a <i>marque d'atelier</i>, possibly dedicated or situated near the Temple of the Hyakinthian Apollo of the city.</p> <p>It is highly probable that the several different "<i>botteghe</i>" or "<i>ateliers</i>", of the early Tarentine mint may have been dedicated to the deities and state patrons of the city. I am rather inclined to consider the hitherto unexplained and often conspicuous single letters that appear in the field of the earliest horsemen of late archaic style struck c. 450 B. C., or somewhat earlier [see p. 112] as mint marks of some of</p>	
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108	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>the Tarentine ateliers (with the exception of Θ, probably an early engraver's signature) the letter Γ or 7 standing for Poseidon,<sup>120</sup> Α for Apollo, and Τ for Taras. Cf. Evans, Pl. II, 2 and 4 with Γ, Evans, Pl. II, 5 (with inverted Α near the left elbow of Phalanthos), and Evans, Pl. II, 1, with Τ.</p> <p><b>Type No. 17.</b> In spite of the very fine workmanship of this rare version of the eponymous hero, this oekist must be included in the present group because its obverse is from the same die as Nos. 16 and 16A. The peculiar position of the right arm and hand of Taras is also found on contemporary types of Rhegium and shows clearly the influence of early fifth century Attic models.</p> <p><b>Type No. 17A.</b> This type, very similar to that preceding, is much more common but of equal merit, and both these reverse dies may well be the work of the same artist.</p> <p><b>Type No. 18.</b> The Naples oekist seems to be unique, but owing to its defective striking it is impossible to ascertain if this nomos is a replica of Nos. 17 and 17A or</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	109
<p>a modification of the following No. 19.</p> <p><b>Type No. 19.</b> This extremely rare oekist happily confirms the reading of the unusual form of the ethnic Α   Τ, separated by the type, submitted for No. 16B, the letter Τ being very distinct on the original in my collection [cf. Pl. VI, 19a].</p> <hr/> <p>PERIOD III</p> <p>Circa B. C. 460-443.</p> <p>It must of course be understood that the time limits assigned to this period are only approximate. There is no historical information for this interval that can supply any help in our classification. It will however hardly be doubted that it is in the years immediately following c. 460 B. C., that the first issues of Tarentine nomoi with the horseman, of very early transitional style, finally superseded the latest hippo-camp and youthful head reverses. These were probably struck during certain agonistic festivities, together with the oekists, some of which are combined with strik-</p>	
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	<p>ingly similar obverse dies.<sup>121</sup> I have not been able to trace any early horseman actually sharing the same <i>παράσημον</i> die with an oekist, though, it is well known,<sup>122</sup> that some “wheel” and “archaic youthful head” nomoi have the same obverse die in common. I have in my collection two nomoi of early transitional style, one with the hippocamp, the other with the head of Satyra, both struck from the same obverse die. We may therefore surmise that the oekists and the contemporary early horsemen were probably issued in different <i>ateliers</i>. The style and morphological succession of their obverse types are unquestionably similar in both series, and there can be little doubt of their contemporaneity. This is also confirmed at times by epigraphic evidence, and by the contents of well-known finds such as the Paestum (1858) and the 1864 Calabrian hoards<sup>123</sup> which included, side by side, oekists and very early horsemen equally well preserved.</p> <p>The following oekists can be classified according to the data obtained from their</p>
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<p>die-combinations. There must also be taken into account, criteria based on the development of their workmanship which progresses rapidly from transitional to early fine style during the first ten years proposed for their issue.</p> <p>The oekists of this period are characterized by an increased delicacy in rendering details and by a truer understanding of the anatomical structure of the human body, combined with a greater freedom of movement. Towards the end of this issue we shall observe the first artless attempts to render true linear perspective in the representation of the four-legged diphros.<sup>124</sup></p> <p>On the oekists of this third period, the double circle border enclosing a ring of beads or pellets, has wholly disappeared. This border, however, is found on many of the earliest horsemen such as Type A1 [Evans, Period I, Pl. II, 1] or B1 [Evans, Period II, Pl. II, 4] with the same "mint mark" ¶ as the archetype of the horsemen B1 [Evans, Period I, Pl. II, 2] with the legend ΤΑΡΑΝΤΙΝΩΝ ΗΜΙ. That this horseman B1 [Ev., Per. II] must be</p>	
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112	TAPAS OIKISTHS
	<p>brought back among the first issues of Period I is proved by the cut below, from the splendid<sup>125</sup> example in my collection (see Fig. No. 3). The horseman of this type published by Sir Arthur Evans, Pl. II, 4, struck on a small flan, does not show the early border surrounding the obverse type.</p> <div data-bbox="597 779 1252 1073" data-label="Image"> </div> <p>Fig. No. 3</p> <p>Circa B. C. 460-443 (Transitional to early fine style)</p> <p><b>Type No. 20</b></p> <p>ΣΑΡΑΤ (reading inwardly ↖ to r.). Phalanthos naked, the hair short, astride on dolphin to l., his r. arm extended and resting his l. hand on dolphin's back; beneath, cockle-shell (hinge upwards). No border.</p>
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℞ TAR | AΣ (reading inwardly the AΣ placed between r. leg of diphros and lower part of staff, ↙ to r.). Taras naked to waist, the hair curly, seated l. on diphros, holding distaff in r. hand and in l. with upraised arm, staff resting obliquely on ground. The fore-leg of diphros is not visible behind r. leg of the seated oekist. Outline of reverse die visible.

- a. M. P. Vlasto. ⅆR 21/22 mm. 7.14 gr. (has PL. VI. lost weight through cleaning) probably from the Gerace (?) 1920 find.
- b. Naples. ⅆR 22 mm. (Very poor.) Mus. Naz., Fiorelli, No. 1807.
- c. Naples. ⅆR 23 mm. (Not fine). Santangelo Coll., Fiorelli, No. 2346.
- d. Naples. ⅆR 21 mm. (Very poor). Santangelo Coll., Fiorelli, No. 2347.
- e. Berlin. ⅆR 21/24 mm. 7.88 gr. (not fine), ex. Löbbecke Coll.
- f. P. Mathey. ⅆR 20 mm. 6.90 gr. (?). Hirsch XV Sale (1906), p. 31, No. 387 (G. Philipsen Coll.).

**Type No. 20A**

From same die as No. 20.

℞ [No inscription]. Same type, larger. Outline of reverse die visible.



114	<p style="text-align: center;">ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ</p> <p><i>a.</i> Cl. Côte. <math>\overline{AR}</math> 24/23 mm. 7.58 gr.; ex. Sir PL. VI. Herman Weber Coll. L. Forrer, Weber Cat., Pl. 24, No. 534.</p> <p style="text-align: center;"><b>Type No. 20B</b></p> <p>From same die as No. 20.</p> <p><math>\overline{R}</math> [No inscription]. Same type, but both legs of diphros visible.</p> <p><i>a.</i> Berlin. <math>\overline{AR}</math> 23 mm. 7.80 gr. Dressel, l. c., p. PL. VI. 237, No. 73.</p> <p><i>b.</i> Cl. Côte. <math>\overline{AR}</math> 20/22 mm. 7.90 gr.; ex. L. Naville Coll.; ex. Dr. S. Pozzi Coll., cf. <i>Cat. de la Coll. Pozzi</i> by A. Dieudonné (unpublished), Pl. XII, No. 312.</p> <p style="text-align: center;"><b>Type No. 21</b></p> <p>From same die as No. 20.</p> <p><math>\overline{R}</math> Taras, naked to waist, the hair curly, seated l. on diphros with its four legs drawn in perspective, holding kantharos by handle in extended r., and in l. distaff supported by l. arm. His r. foot rests on stool with lion's feet, his l. leg, naked from knee, drawn backwards. Double linear exergue, the one beneath dotted. Concave field. [Cf. No. 31, Pl. VII.]</p> <p><i>a.</i> Cambridge. <math>\overline{AR}</math> 21 mm. 7.83 gr. Fitzwilliam PL. VI. Museum, McClean Coll.; (ex. Con-</p>
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sul E. F. Weber Coll., Hirsch XXI Sale, Pl. II, No. 296.)

b. Bologna.  $\mathcal{R}$  20/22 mm. (Very poor.) *Medagliere Universitario*. Cf. Carelli, N. I. V. T. CVII, 68.

[The obv. die of Nos. 20 and 20A is in fine condition; on Nos. 20B and 21 it shows unmistakable signs of wear, and a large flaw hides Phalanthos' left hand and crosses the dolphin's back.]

## Type No. 22

TAPA | N | TINΩN (↘ above). Phalanthos naked, seated on dolphin l., r. arm extended holding strigil, l. resting on dolphin's back; beneath, prawn to l.

℞ [TAPANTI]N | OΞ (↙ to r., the OΞ beneath diphros, to r.). Taras naked to waist, seated l., on diphros, holding distaff in r. and staff in l., arm raised from shoulder (as No. 20).

a. Naples.  $\mathcal{R}$  20 mm. Mus. Naz., Santangelo PL. VII. Coll., Fiorelli, No. 2357.

## Type No. 23

From same die as No. 22.

℞ TARAΞ (↘ to r.). Same type but

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116	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>Taras resting l. hand on corner of diphros. Outline of reverse die visible.</p> <p><i>a.</i> Aberdeen. <math>\text{\AA}</math> 21 mm. 7.865 gr. Aberdeen. <b>PL. VII.</b> University, Anthropological Museum.</p> <p style="text-align: center;"><b>Type No. 24</b></p> <p>From same die as No. 22.</p> <p><math>\text{\AA}</math> ΤΑΡΑΣ (↘ to r.). Taras naked to waist, seated to l. on diphros holding distaff in r. and staff in l. beneath arm-pit (as No. 14). Outline of reverse die visible.</p> <p><i>a.</i> M. P. Vlasto. <math>\text{\AA}</math> 20 mm. 7.86 gr., ex. Strozzi. <b>PL. VII.</b> 1907, Sale, No. 844, Pl. III.</p> <p><i>b.</i> Brussels. <math>\text{\AA}</math> 22.5 mm. 7.89 gr. Cabinet des <b>PL. VII.</b> Médailles, Baron L. de Hirsch Coll.</p> <p><i>c.</i> Cl. Côte. <math>\text{\AA}</math> 21 mm. 7.45 gr. (not fine) found at Taranto, 1918.</p> <p><i>d.</i> Picard. <math>\text{\AA}</math> 22 mm. 7.65 gr.</p> <p><i>e.</i> Marquis R. Ginori. <math>\text{\AA}</math> 21 mm. 7.78 gr.</p> <p style="text-align: center;"><b>Type No. 25</b></p> <p>[No inscription]. Taras, the hair curly, naked to waist, seated l. on diphros, holding distaff in r. and staff in l. beneath arm-pit (cf. Nos. 16A-16 I).</p> <p><math>\text{\AA}</math> [No inscription]. Phalanthos naked, seated on dolphin l., arms extended ap-</p>
	NUMISMATIC NOTES

plauding, beneath, cockle-shell (hinge upwards). No border. Outline of reverse die visible.

- a.* M. P. Vlasto.  $\text{AR}$  26/25.5 mm. 7.70 gr. (obverse slightly double-struck), ex. Booth Sale, lot No. 7. H. Willers, l. c., Taf. XII, 9.  
*b.* (?)  $\text{AR}$  25 mm. 8.01 gr. Cf. Carelli D. 71.

**Type No. 25A**

From same die as No. 25.

$\text{R} \zeta$  ΤΑΡΑΣ (↘ to r., added). Otherwise as die of No. 25. Concave field.

- a.* Naples.  $\text{AR}$  23/24 mm. Santangelo Coll. Fi-  
**PL. VII.** orelli, No. 2350.  
*b.* Turin.  $\text{AR}$  23/26.5 mm. 7.86 gr. *Medagliere del Ré.*  
*c.* M. P. Vlasto.  $\text{AR}$  26.5/26 mm. 7.84 gr.; ex. Booth Sale, lot No. 7.  
*d.* Berlin.  $\text{AR}$  24 mm. 6.73 gr. (very poor). Dressel, l. c., p. 237, No. 74.  
*e.* Copenhagen.  $\text{AR}$  24 mm. 7.79 gr. Royal Num. Cab. (National Museum).  
*f.* Cl. Côte.  $\text{AR}$  25/20 mm. 7.64 gr. (not fine).  
*g.* (?)  $\text{AR}$  22/24 mm. 7.64 gr. (worn). S. Benson Sale, Pl. I, No. 24 (ex. Bunbury Sale, lot No. 88).  
*h.* (?)  $\text{AR}$  25 mm. 7.60 gr. Cf. Carelli D No. 70.

118	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>i. (?) Æ 25 mm. 6.97 gr. (pitted by oxidation). Paris, 17, 12, 1921, Sale, <i>Coll. d'un Artiste</i>, lot No. 12 (P. Mathey).</p> <p>[The following oekists which I have not been able to trace were probably of type Nos. 25 or 25A: 1-2, Greau, Paris Sale (1867), lots Nos. 281, 282; 3, F. Bompois, Paris Sale (1882), lot No. 155; 4, Capo Sale, Rome (1891), lot No. 1096.</p> <p style="text-align: center;">Type No. 26</p> <p>T   APA   N   TI   NΩN (C) around).          Phalanthos, the hair rather long and wavy, naked, seated r. on dolphin; l. hand extended with open palm; beneath, large cockle-shell (hinge upwards).</p> <p>R? Taras, the hair short, naked to waist, seated to l. on diphros, holding distaff and staff beneath arm-pit, as No. 25 (obverse). Outline of reverse die visible.</p> <p>a. Naples. Æ 23 mm. Mus. Naz., Fiorelli, No. PL. VIII. 1803, Garrucci T. XCVII, No. 30.</p> <p>b. Vienna. Æ 22/26 mm. 7.34 gr. (very poor). (ex. Carelli Coll.). Carelli D. 67, N. I. V. T., CVII, 74.</p>
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# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

119

- c. London.  $\text{AR}$  22.5/23 mm. 7.85 gr. Brit. Mus., (ex. James Whittall Sale (Sotheby. 1884), lot No. 88).
- d. (?)  $\text{AR}$  22/23 mm. 8 gr. (with  $\Lambda$  in graffito in f. to r. of obverse), from the Hirsch XV Sale, 1906, lot No. 386 (G. Philipsen).

## Type No. 27

From same die as No. 26.

$\text{R}^{\vee}$  Taras, the hair wavy, naked to waist, seated l. on diphros holding distaff and and staff, arm raised from shoulder as No. 20. No exergue. Concave field.

- a. M. P. Vlasto.  $\text{AR}$  23 mm. 7.26 gr. In f. to **PL. VIII.** l. of rev.  $\Lambda$  in graffito (ex. P. Mathey Coll.)
- b. London.  $\text{AR}$  23/25 mm. 7.74 gr. Brit. Mus. Cat., No. 76. Evans, l. c., Pl. I, 9.
- c. Vienna.  $\text{AR}$  20/22.5 mm. 7.97 gr. (ex. Carelli Coll.) Carelli D. 66, N. I. V. T., CVI, 57 (inaccurate).
- d. Cambridge.  $\text{AR}$  23 mm. 7.31 gr. (very poor). Fitzwilliam Mus., McClean Coll. (ex. M. P. Vlasto Coll.).
- e. Cl. Côte.  $\text{AR}$  23 mm. 7.30 gr. (not fine). (M. P. Vlasto Coll.).
- f. E. J. Seltman.  $\text{AR}$  23 mm. 7.50 gr. Hirsch XXI Sale, No. 297 (Consul Weber).

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120	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>g. (?) <i>AR</i> 23 mm. 7.98 gr. Nervegna Sale, Pl. II, No. 279.</p> <p>h. (?) <i>AR</i> 25 mm. 6.58 gr. Formerly at Lewes House, E. P. Warren Coll. (K. Regling, l. c., p. 5, No. 26).</p> <p>i. Turin. <i>AR</i> 23 mm. <i>Med. del Ré</i>.</p> <p style="text-align: center;"><b>Type No. 28</b></p> <p>[No inscription visible]. Phalanthos naked, seated on dolphin to l., r. arm extended, resting l. hand on dolphin's back (as on No. 20). No cockle-shell beneath.</p> <p>℞ Same type, plain exergue.</p> <p>a. Naples. <i>AR</i> 23 mm. (very poor). Santangelo PL. VIII. Coll., Fiorelli, No. 2345.</p> <p style="text-align: center;"><b>Type No. 29</b></p> <p>[No inscription visible]. Same type, but beneath dolphin a murex (<i>tritonium nodiferum</i>). Linear incuse border.</p> <p>℞ Same type as No. 28, but the two back legs of diphros show in perspective.</p> <p>a. Naples. <i>AR</i> 23 mm. Mus. Naz., Santangelo PL. VIII. Coll., Fiorelli, No. 2354. Carelli, N. I. V. T., CVI, 56 (very inaccurate).</p> <p style="text-align: center;"><b>Type No. 30</b></p> <p>[No inscription]. Phalanthos rather dishevelled, naked and ithyphallic, astride</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	121
<p>dolphin to l., extending with r. an olive wreath and resting l. on dolphin's back. Beneath, large prawn (<i>palemon</i>).</p> <p>℞ ΤΑΡΑ   ⚭ (The ⚭ between staff and r. leg of diphros to r.). Taras, naked to waist, seated on diphros to l. holding distaff and long staff, r. arm raised from shoulder, as on No. 20.</p> <p>a. M. P. Vlasto. ⚭ 22 mm. 7.74 gr. (ex. E. J. PL. VII. Seltman Coll.). L. Correra, <i>Neapolis</i>, l. c., Tav. VI, 25.</p> <p>b. M. P. Vlasto. ⚭ 22 mm. 7.94 gr. (ex. F. W. V. Peterson Sale, lot No. 7).</p> <p>c. Vienna. ⚭ 23 mm. 7.63 gr. (ex. Carelli PL. VII. Coll.). Carelli D. 72, N. I. V. T., CVI, 64.</p> <p>d. Cl. Côte. ⚭ 21/23 mm. 7.38 gr. (rev. pitted by oxidation), from the 1914 find.</p> <p>e. (?) ⚭ 21 mm. 7.73 gr. Hartwig, Rome Sale, 1910, cf. No. 84 (with ΤΑΡΑΣ on obv.?).</p> <p>f. (?) ⚭ 21 mm. 7.28 gr. (poor). Hirsch XXXIII Sale, 1913, lot No. 44. from the 1908 find.</p> <p style="text-align: center;"><b>Type No. 31</b></p> <p>From same die as No. 30.</p> <p>℞ From same die as No. 21.</p> <p>a. Glasgow. ⚭ 23/24 mm. 8.21 gr. Hunter</p>	
ΑΝΔ ΜΟΝΟΓΡΑΦΗΣ	



122	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p><b>PL. VII.</b> Coll., Macdonald, l. c., No. 10, C. Combe. Tab. 55, IX; Avellino, l. c., p. 77, No. 317. F. de Dominicis, <i>Rep. Num.</i> (Naples, 1827), T. 11, No. 3, p. 406.</p> <p>b. Sir Arthur J. Evans. <i>Æ</i> 22/23.5 mm. 7.74 gr. (ex. P. Mathey Coll.), ex. Paris, 20 June, 1906, Sale, lot No. 88, (ex. R. Jameson; ex. A. J. Evans Coll.).</p> <p><b>PL. VII.</b> c. Vienna. <i>Æ</i> 22/23 mm. 7.92 gr. Cf. Carelli, N. I. V. T., CVII, 67 (very inaccurate).</p> <p>d. M. P. Vlasto. <i>Æ</i> 22/23 mm. 7.20 gr. (somewhat worn). Ratto, Genova, April 1909; Sale, lot No. 769.</p> <p style="text-align: center;"><b>Type No. 32</b></p> <p>From same die as No. 30.</p> <p>Ῥ Taras naked to waist, seated to l. and leaning forward on chair, the four legs of which are drawn in perspective, extending in r. hand kantharos (?) and holding in l. distaff. He rests r. foot on stool, and his l. leg is drawn backwards.</p> <p>a. M. P. Vlasto. <i>Æ</i> 20 mm. 7.90 gr. (very poor <b>PL. VII.</b> and badly worn), ex. Caprotti Coll.</p> <p>b. Cl. Côte. <i>Æ</i> 21/23 mm. 7.05 gr. (very much <b>PL. VII.</b> corroded by oxidation and bad cleaning).</p>
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# TAPAS OIKISTHΣ

123

## Type No. 33

Taras, the hair wavy, bound with fillet, some curls reaching the nape of his neck, naked to waist, seated to l. on diphros, holding in extended r. hand by handle, a kantharos inclined over an altar which is garlanded with an olive wreath and crowned with a triangular roof ornamented right and left with volutes. The altar is placed on a square base. Taras holds in his l. hand a very long-handled distaff inclined against his l. arm. His r. foot rests on base of altar, and his l. on ground, partly hiding fore-leg of diphros. Border of small dots.

℞ TAPAN | TI | ΝΩΝ (in small letters around and above ☉). Phalanthos, the hair long and blown backwards by the breeze, naked, seated on dolphin to r., his l. hand extended with open palm, resting r. hand on dolphin's back. Beneath, cockle-shell (hinge upwards). Outline of reverse die visible.

a. Cambridge. ⱥ 23 mm. 8 gr. Fitzwilliam PL. VIII. Mus., McClean Coll.

b. Paris. ⱥ 22/23 mm. 7.75 gr. de Luynes PL. VIII. Coll., No 270 (ex. Dupré Coll.).

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124	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p><i>c.</i> Paris. <math>\text{AR}</math> 25 mm. 8.01 gr. Cabinet des Méd., No. 275, de Luynes Coll. (ex. R. Rochette Coll.). R. Rochette, Type XIII. p. 209, Pl. IV, 34.</p> <p><i>d.</i> London. <math>\text{AR}</math> 21/22 mm. 7.97 gr. Brit. Mus. Cat., No. 85. Evans, l. c., Pl. I, 11.</p> <p><i>e.</i> London. <math>\text{AR}</math> 22/23 mm. 7.88 gr. (not fine). Brit. Mus. Cat., No. 86 (ex. Millingen Coll. (?))</p> <p><i>f.</i> Berlin. <math>\text{AR}</math> 22/23 mm. 8.03 gr. Dressel, l. c., No. 84, Taf. XI, 175 (ex. Fox Coll.).</p> <p><i>g.</i> Berlin. <math>\text{AR}</math> 21/23 mm. 7.98 gr. Dressel, l. c., No. 85 (ex. Prokesch Coll.).</p> <p><i>h.</i> Vienna. <math>\text{AR}</math> 20/22 mm. 6.81 gr. (very poor), ex. J. Greau Sale, No. 28 (?).</p> <p><i>i.</i> Vienna. <math>\text{AR}</math> 23 mm. 7.96 gr. (ex. Carelli PL. VIII. Coll.). Carelli D. 77, N. I. V. T., CVII, 65 [cf. Garrucci T. XCVII, blundered representation with a rev. copied from R. Rochette's Pl. IV, 36, belonging to another type].</p> <p><i>j.</i> Naples. <math>\text{AR}</math> 20/25 mm. (Worn). Mus. Naz., Santangelo Coll., Fiorelli, No. 2367 [cf. L. Sambon, l. c., p. 239, No. 29]. P. Magnan Miscell., T. I, Tab. 39, XVIII. Avellino, p. 77, No. 320; F. de Dominicis, T. II, p. 406, No. 5.</p> <p><i>k.</i> M. P. Vlasto. <math>\text{AR}</math> 23/25 mm. 8 gr. Frankfurt, a; M. 1902 Sale, No. 219 (ex. Imhoof-Blumer Coll.).</p> <p><i>l.</i> Cl. Côte. <math>\text{AR}</math> 22/25 mm. 7.76 gr., ex. M. P.</p>
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Vlasto Coll.; ex. Paris 22 May, 1908, Sale, Pl. I, 16; ex. Caprotti Coll.

*m.* De Loye.  $\text{\AA}$  23 mm. 7.80 gr. (poor).

*n.* New York.  $\text{\AA}$  23 mm. 7.97 gr. (Metropolitan Museum) J. P. Morgan Gift (ex. J. Ward Coll.). Cf. G. F. Hill, Ward Cat., p. 54, No. 23.

[The obv. die shows a very small flaw on distaff near the oekist's shoulder on *a*, *j*, and *m*; this break is in a more advanced stage on *b*, *c*, *d*, *e*, *f*, *g*, *k*, *l*, *n*, and reaches the border on *h* and *i*. A glance at the three coins reproduced on Pl. VIII, shows clearly the advancing wear and the principal phases of this break.]

#### Type No. 34


Same die as No. 26, recut and repaired.

$\text{\AA}$  Taras, the hair short and wavy, naked to waist, seated to l. on diphros, holding kantharos and distaff, his r. foot resting on stool with lion's feet (same type as No. 21, but without exergue). Outline of reverse die visible.

*a.* Vienna.  $\text{\AA}$  22/24 mm. 8.01 gr.

PL. VIII.

*b.* M. P. Vlasto.  $\text{\AA}$  25/26 mm. 7.80 gr., ex. E. PL. VIII. J. Seltman Coll.


126	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>c. Paris. <math>\text{AR}</math> 23/27 mm. 7.95 gr. Cabinet des Médailles. R. Rochette, Type XII, p. 208, Pl. IV, 32. <i>Rev. Num.</i> (1905), p. 68, No. 45, Pl. II.</p> <p>d. Paris. <math>\text{AR}</math> 21/23 mm. 7.96 gr. de Luynes Coll., No. 272 (ex. R. Rochette Coll.). R. Rochette, Pl. IV, 33.</p> <p>e. Glasgow. <math>\text{AR}</math> 23/25 mm. 7.60 gr. (poor). Hunter Coll., Macdonald, No. 12. C. Combe, l. c., Pl. 55, No. VI. Avellino, l. c., p. 77, No. 319. Carelli, N. I. V. T., CVII, 66.</p> <p>f. Munich. <math>\text{AR}</math> 20/20.5 mm.</p> <p>g. Copenhagen. <math>\text{AR}</math> 23/25 mm. 7.64 gr. (not fine).</p> <p>h. Berlin. <math>\text{AR}</math> 22/23 mm. 7.88 gr., ex. Löbbecke Coll.</p> <p>i. Berlin. <math>\text{AR}</math> 20/21 mm. 7.44 gr., ex. Löbbecke Coll.</p> <p>j. Sir Arthur Evans. <math>\text{AR}</math> 23/25 mm. 7.194 gr. (poor).</p> <p>k. E. T. Newell. <math>\text{AR}</math> 22.5/25 mm. 7.73 gr. (ex. M. P. Vlasto Coll.) from the 1914 find.</p> <p style="text-align: center;"><b>Type No. 35</b></p> <p style="text-align: center;">ΤΑΡΑ[NTINΩN] (around type ).</p> <p>Same type turned to left, of weak, imitative style.</p> <p>R? Same type (?) Concave field.</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	127
<p>a. M. P. Vlasto. AR plated, 19/20 mm. 6.93 gr. PL. VIII. (The bronze core visible on edge.)</p> <p><b>Types Nos. 20 and 20A.</b> I am inclined to date the issue of this type immediately after the striking of the earliest horsemen of Type A<sub>1</sub> and B<sub>1</sub>, cf. Sir Arthur Evans's First Period, which suggest very primitive art, and were, in my opinion, struck possibly even earlier than 460 B. C., in spite of the epigraphic evidence pointing to a somewhat later date. The inscriptions carefully noted on all the oekists of my Second Period are varied at random, and show, as already noted, the unreliableness of epigraphy as a criterion at Tarentum during the greater part of the fifth century. [cf. Fig. No. 4.]</p> <p>The long use of the obverse die of No. 20, (found coupled with at least four reverse dies), provides us with valuable criteria for placing other closely connected types of oekists in their probable chronological succession.</p> <p>The seated hero on the reverse, strongly recalls No. 19 of the preceding Period, and is of a slightly more advanced transi-</p>	
A N D M O N O G R A P H S	

128	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>tional style. The oekist's figure has lost much of its rigidity especially on the somewhat later No. 20B struck when the obverse die shows unmistakable signs of long striking. These oekists are all very rare and are not mentioned by either Carelli or R. Rochette. Their style is rather weak and closely agrees with that of one of the early horsemen depicted by Sir Arthur Evans [Pl. II, 3, 9 and Pl. XI, 1], and others<sup>126</sup> which have come to light since 1889. That all belong to these early issues is proved by their die-combinations.</p> <p><b>Type No. 21.</b> This last utilization of the obverse die, now badly damaged, with a new version of the heroized oekist, considering the rarity of the type, must have been quite exceptional, and is, I believe, only a mule of No. 31 described hereafter.</p> <p><b>Types Nos. 22, 23 and 24.</b> These three oekists share the same obverse die on which Phalanthos holds in his right hand a strigil. The Naples and Aberdeen coins of the first two types appear to be unique, all three are certainly the work of</p>
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T A P A Σ O I K I Σ T H Σ	129
<p>the same engraver. This obverse die comes in use again during Period IV on Nos. 56 and 56A.</p> <p><b>Types Nos. 25, 25A.</b> This rather common type is only a revival of the monotonous version so frequently met during the previous period but now displaying the same weak transitional style noted above. The only interest of this type lies in the exceptional transfer of the seated oekist's type to the obverse die, and in its rather flat and spread fabric also to be noticed on the following very rare contemporary types Nos. 26 to 34.</p> <p><b>Type No. 26.</b> The obverse of this type like Nos. 22, 24, presents the legend TAPANTINΩN, with the Ω in place of O and is of a remarkably advanced style for the period. The cockle-shell symbol is an exquisite representation of the <i>Pecten-Jacobæus</i>, much appreciated even today by the inhabitants of modern Taranto under the name of <i>Pettine</i>. The appearance of the Ω in the inscription at this early date can be explained by the commercial relations of the Spartan City with Ionia and its</p>	
A N D M O N O G R A P H S	



130	<b>TAPAS OIKISTHS</b>
	<p>Magna Græcian colony of Velia, whose earliest coinage, from c. 500 B. C., had adopted the Ionian alphabet.<sup>127</sup> In this it was to be followed a few years later by Thurium (after c. B. C. 443) where a predominant Ionic element was mingled with the Athenian colonists. An exceptional and somewhat earlier horseman from my collection is illustrated here (see Fig. No. 4) owing to the close agreement of its</p>  <p>Fig. No. 4</p> <p>obverse type with the above oekist. It bears the same form of legend <b>T   APA   N   T   IΩN</b>, but it has the earlier form <b>TAR   ANTI   NON</b> around the horseman.</p> <p>I have in my collection a second example of this remarkable horseman from the same dies, showing quite clearly the earlier</p>
	<b>NUMISMATIC NOTES</b>

form R of the inscription on the reverse. The Berlin example of this type [Dressel, l. c., p. 242, No. 95] confirms this reading, though the coin is somewhat worn, and the end of inscription obliterated.<sup>128</sup>

**Type No. 27.** This oekist which shares the same obverse die with No. 26 shows strong Attic influence and makes one think of this figure as a slightly older type of those youthful gods seated in the east frieze of the Parthenon.<sup>129</sup> The himation is no longer represented with stiff formal folds. We can now trace an effort at freedom in the smaller folds made by the movement of the legs, while the larger folds still retain the conventional form.

It must be noted here that the beautiful example depicted on Pl. VIII, 27*a* has in the field to right of the oekist's elbow the letter Α of an early form incised (graffito). I have been able to trace this letter Α generally shaped Α or Α on many oekists that have passed through my hands [No. 13 *c*, No. 14R *b*, No. 16C *b*, No. 26 *d*, No. 56A *c*]. This letter Α is probably only the initial of Α[ΝΑΘΑΜΑ], showing

132	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>that these coins were dedicated as offerings for a special religious purpose in the temples of one of the gods or state patrons, the character of the incised letter apparently precluding the reading of A for A[ΕΘΛΟΝ] or prize money as on the celebrated Metapontine coin though, should this last interpretation perchance be the right one. our oekists would be a most becoming prize for the winners of games instituted in the honor of the two principal Tarentine state patrons: Taras and Phalanthos.</p> <p>Owing to the exceptional low weight of the example <i>h</i> of this type, 6.58 gr., Dr. K. Regling dates it c. 281 B. C., after the reduction of the Tarentine nomos to about 6.80 gr. on the basis of the Roman six-scruple standard.<sup>130</sup> This extraordinarily low weight should receive the explanation proposed for Mr. J. Mavrogordato's plated oekist. [Type 140.] Mr. E. P. Warren has kindly informed me that he cannot now trace this coin at Lewes House, and as it is not to be found in the Boston Museum of Fine Arts, it has been impossible for me to secure a cast in order to ascer-</p>
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tain if it was actually struck from the dies of No. 27.

**Type No. 28.** This oekist without the cockle-shell beneath the dolphin seems to be quite unique. In other respects it is very similar to our No. 20A. The coin is very poorly preserved and of very weak transitional style.

**Type No. 29.** This highly interesting type, also in the Santangelo collection at Naples, is presumably unique and hitherto known only from Carelli's engraving which is very inaccurate owing to the very poor condition of the coin.

The usual cockle-shell is here replaced by a very realistic murex-shell (*tritonium nodiferum*) known today at Taranto under the popular name of *Buccino*. The obverse type is surrounded by a linear border *incuse*, unique in all the Tarantine series. The *tritonium nodiferum* must not be confused with the true purple-shell or *Murex brandaris*, of which an exquisite representation is to be found on the earliest gold stater,<sup>131</sup> struck at Tarentum. It also figures on one of the Tarentine nomoi with

134	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>the head of Nymph Satyra on the reverse, which may be dated a few years earlier than our oekist. Garrucci's representation of this extraordinarily rare nomos, Pl. XCVII, 17, taken from the Bunbury specimen now in my cabinet,<sup>132</sup> is very inaccurate as one can judge from the Fig. No. 5. The inscription reads ΖΑΡΑΤ and not ΤΑΡΑΣ, as in Garrucci's engraving.</p> <div data-bbox="618 835 1219 1079" data-label="Image"> </div> <p data-bbox="824 1094 1008 1136">Fig. No. 5</p> <p><b>Type No. 30.</b> This new obverse die is also found combined with three very different reverses which connect their issues with those of Nos. 20 and 21. Phalanthos is represented holding an olive wreath, perchance commemorating a victory of the Tarentines over the Peuketians. He is dishevelled and ithyphallic, possibly a punning allusion to his name (<i>φαλλός</i>, <i>φάλανθος</i>).</p>
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None of the specimens of No. 30 to 32 that I have come across is in really fine condition with both sides well centred and complete. Sir Arthur Evans' coin of No. 31 [cf. Pl. VII, 31*b*] is the finest and shows clearly the large prawn (*palaemon xiphias*) beneath the dolphin. The reverses of Nos. 20 and 30 are no doubt the work of the same engraver.

**Type No. 31.** This remarkable type shows a bold attempt to render perspective for such an early date. On No. 29 the die-cutter had drawn the two back legs of the diphros in perspective [cf. Pl. VIII], but this rather pretentious new type is somewhat unbalanced, and it is evident that the engraver failed to place the diphros perpendicular to the exergue, thus destroying the equipoise of the seated oekist [cf. Pl. VII]. The footstool (Θρῆνυς) is uncomfortably high. This stool, ornamented with lion's feet, has been taken by Sir Arthur for an Ionic capital and explained as a visible emblem of heroization. There are, however, other redeeming points in this elaborate version of the seated Taras.

136	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>The skilful rendering of the folds of his himation is unrivalled for such an early issue. As noted above this reverse is also used with the much earlier obverse die on No. 21 [cf. Pl. VI,] which, owing to the condition of that old die, I proposed to consider as a mule.</p> <p><b>Type No. 32.</b> The wretched condition of the only two known specimens of this hitherto unpublished reverse prevent any accurate examination of the oekist who is represented seated on a chair in place of the usual diphros as on the wreathed reverse of No. 10. This new type is important as providing us with a valuable link to subsequent issues of similar design ascribed to the following period [cf. Nos. 45-46, Per. IV].</p> <p><b>Type No. 33.</b> This splendid type is one of the masterpieces of the Tarantine mint. The heroic character is deliberately emphasized by the appearance of a sepulchral altar or tomb before which the heroized oekist is engaged in a solemn sacrifice as though occupied with the sacred rites without which no Greek city was founded.<sup>133</sup></p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	137
<p>Sir Arthur Evans has rejected R. Rochette's proposal bringing this altar into relation with the tomb or ΗΡΩΟΝ of the Amyklæan Apollo. The site of this tomb has been identified, with great probability by Sir Arthur Evans and Signor Viola,<sup>134</sup> as an eminence bordering the ancient walls of Tarentum not far from the Têmenid gate. This gate is mentioned by Polybios, and is known today in modern Taranto, as the <i>Erta di Cicalone</i>.<sup>135</sup> It is from this sepulchral mound of Hyakinthos that Hannibal made the treacherous fire-signal to the conspirators led by Philemenos and Nikon (B. C. 212).<sup>136</sup> Possibly, however, this remarkable type may refer to the death of Taras as related by local tradition.<sup>137</sup></p> <p>The oekist has again been transferred to the obverse die, no doubt in order to protect the high relief. However, a small break in the die, near the end of the distaff [see Pl. VIII, 33a] must have occurred almost as soon as the die was put into service. It rapidly increased in size impairing the beauty of many examples that have reached</p>	
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138	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>us. It is owing to this break that the distaff has at times been described<sup>138</sup> and engraved as an oar, [cf. Magnan, l. c., T. I. Tab. 39, No. XVIII, Pl. VIII, 33<i>b</i>] or as the raised back of the diphros [cf. Pl. VIII, 33<i>i</i>]. I cannot agree with the opinion expressed by the late Dr. H. Dressel that the type of the reverse is of somewhat earlier style.<sup>139</sup> The drawing of the figure, in true perspective, is most life-like, and his hair streaming in the breeze is one of the first hints of the <i>argutiae minutiarum</i> which later attains to such perfection on the Tarantine dies. However, the dotted border surrounding the obverse type is an early feature, associated with many of the contemporary horsemen. It gives place on the subsequent oekist issues to a plain linear border.</p> <p><b>Type No. 34.</b> This type, one of the very finest representations of the heroized oekist, shows a remarkable advance in style. The poise of the seated figure, and the delicately elaborated composition of the drapery, suggest again the influence of Attic marble reliefs and resemble in a re-</p>
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markable way the Parthenon frieze. This almost purely Pheidian style apparently would indicate a somewhat later date of issue than the one proposed for the end of Period III.

A close and repeated examination of the obverse die, has led me to the conviction that this type is struck from the very same die as the one used for Nos. 26 and 27 [see Pl. VIII] after a careful recutting. The engraver has greatly improved the figure and arms of Phalanthos and recut his waist, unduly narrow on Nos. 26, 27. The practice of recutting old dies at Tarentum is undeniable from the very start of its coinage. I have in my collection three incuse nomoi all struck from the same obverse die (easily identified from several small breaks) each specimen showing successive stages of the recutting. The large square mark on the reverse [see Fig. No. 5] in the field to right of the head of Satyra has been cut into the old die after a first issue of this remarkable type before the addition of the mark of value,<sup>140</sup> indicating that this nomos was the unit or stater.

140	TAPΑΣ ΟΙΚΙΣΤΗΣ
	<p>The rather early date proposed here for No. 34 is apparently further corroborated by the evidence of the 1914 find which included an example of this type in fine condition. The analysis of the coins of this small hoard shows, as will be seen in Appendix C, that its deposition could hardly have been later than c. 440 B. C.</p> <p><b>Type No. 35.</b> This unique example, with the obverse type turned to left, is plated over a bronze core and probably was intended to imitate the preceding No. 34. Unfortunately, the coin being of small flan, a great part of the seated oekist, which is of unusually good style for an ancient forgery, is lost and cannot be examined with any detail.</p> <p>Carelli gives, Plate CVI, 55, the engraving of an extraordinary type which can be described as follows:</p> <p>“TAPΑΣ (↖ to r.). Phalanthos naked, seated on dolphin to l., holding in r. hand a trident and in l. a cuttle-fish. In field above dolphin's head a cockle-shell (hinge upwards).</p> <p>“ΡΞΑΡΑΤ (↖ to r.). Taras naked to</p>
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waist, extending distaff with r. and holding in l. from arm-pit a long staff. His r. foot resting on prow of vessel."

L. Sambon, probably following Carelli, describes an oekist p. 239, in his well-known *Recherches sur les Monnaies de la presque île Italique*, under No. 30, as follows: "*il pose le pied droit sur une proue de navire.*"

Finding it impossible to trace any example answering to the above descriptions I consulted my late friend Dr. Imhoof-Blumer, whose experience has always been placed most willingly at the disposal of numismatists, but he informed me that he had never met a Tarentine oekist anything like Carelli's engraving.

It is by mere chance that I found quite recently the source from which Carelli had copied this incongruous type, while examining the very obsolete plates of Goltzius' *Sicilia et Magna Græcia, sive historia urbium et populorum Græciæ* published at Bruges in 1576. This type is engraved p. XXXV, Pl. XXXIII, *Æ* 1. j. Among the 17 Tarentine types figured Pl. XXXI to XXXIII, only three represent genuine

142	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>types, the balance being fanciful and spurious representations of coins which do not exist.</p> <p>The Greau sale catalogue (1867) mentions under lot No. 287 the following coin "<i>Sans legende? Taras assis à gauche sur un dauphin tenant (probablement) un trident de la main droite et un polype de la gauche, posant un pied sur une proue de vaisseau et laissant tomber le bras gauche.</i>" This coin must be an ill-preserved example of a very late oekist of Type 59, and the supposed prow of a vessel undoubtedly represented the usual stool found beneath the right foot of the seated oekist, which the compiler of the Greau sale catalogue, owing to Carelli's engraving, failed to identify. I believe that the version of the seated Taras as patron of the Tarentine fleet, may safely be discarded as one of the countless inventions of the wholly unreliable Goltzius.</p>
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<p>PERIOD IV</p> <p>Circa B. C. 443-400</p> <p>The approximate date of 443 B. C. proposed as a limit for the oekists of our Third Period, is the date of the foundation of Thurium. Erected on a site not far removed from the ruins of Sybaris, Thurium was established by the Athenians in the hope that the new city would take the place and importance of the former Achæan colony. Fearing that the newly founded city might ally itself with the Achæans of Metapontum and the bordering Lucanians who, during the middle of the fifth century, had greatly extended southward their incursions to the prejudice of the peaceful Cēnotrians, the Tarentines decided to seize the territory between Thurium and Metapontum, formerly belonging to Siris, a city which had been destroyed by the Achæans of Metapontum, Sybaris and Croton [B. C. 560]; and to establish there a fortress to hold all their foes, whether Greek or Lucanian, at check. War for the possession of Siris was waged on land and sea; the</p>	
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144	T A P A Σ O I K I Σ T H Σ
	<p>Thurian armies were led by a Spartan exile named Cleandridas. Hostilities lasted about fourteen years, but finally the victorious Tarentines obtained a favourable treaty of peace, giving them possession of the coveted territory but allowing to the Thurians many privileges. One result was the foundation of Heraclea [B. C. 432], a joint colony of Tarentum and Thurium, a few miles further inland than the old Siris. The Tarentines thus reduced Metapontum almost to vassalage.</p> <p>The progress in style displayed by the last oekist-issues, grouped under Period IV, is most remarkable and the engraver's art reaches a level almost unrivalled in the subsequent Tarentine series.</p> <p>Side by side with the evident influence of Attic models of purely Pheidian style, we now find on many new versions of the seated Taras a pictorial element suggestive of the painters' rather than the sculptors' art. It is impossible not to accept Lenormant's view recently accepted by Sir Arthur Evans,<sup>141</sup> that the pictorial style on all the more or less contemporary coin</p>
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TΑΡΑΣ ΟΙΚΙΣΤΗΣ	145
<p>types of Magna Græcia, was due to the influence of the great painter Zeuxis who during the last quarter of the fifth century B. C. had made Croton the centre of his activity.</p> <p>Unfortunately most of the finest types of the Tarentine oekists have been copied by native engravers of very slight skill, and we find many examples of carelessness and want of finish. This is also to be observed, even during the best period, at Terina, Metapontum and in other Magna Græcian mints. That the oekists of Tarentine Greek style and those of poor workmanship are to be grouped together as strictly contemporary, is fully corroborated by the evidence of the small but highly important 1914 find from the immediate neighborhood of Taranto. I was fortunate enough to be able to examine this find in its integrity before its dispersion, and can give its analysis (Appendix C). All the coins were more or less coated with a tenacious greyish oxide. The removal of this coating left the surface of many of the coins somewhat eroded. It is noteworthy that</p>	
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146	<b>TAPAS OIKISTHS</b>
	<p>no early horsemen were included in this small find, but negative evidence proves nothing and it is now conceded that many early equestrian nomoi were issued before oekists of advanced style as Nos. 34, 37A and 42, and all three of these were represented in this find by very fine or brilliant specimens.</p> <p>Sir Arthur Evans has expressed the opinion that between the early horsemen of his First Period (c. 450-430 B. C.) and those he has described under his Second Period (c. 420-380 B. C.), the Tarentine moneyers had stopped the striking of the equestrian types and had reverted to the precedent oekist-issues; and Dr. K. Regling shares the same opinion even extending from 450 to 430 B. C., the interval between the first two horsemen Periods.</p> <p>There is no doubt that after c. 430 B. C., the oekist-nomoi must have formed the principal staple of the Tarentine currency, but since 1889 when Sir Arthur Evans published his monograph, many new equestrian types of late transitional to early fine style have come to light which lessen the lapse</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	147
<p>noticed by Sir Arthur Evans in the artistic development between horsemen of his Periods I and II. Apparently this disturbing gap is now satisfactorily filled. •Most of these new horsemen are unpublished. They show so many affinities in design and such great similarity in the style of their die-cutting with many oekists of the Fourth Period, that it is difficult to date them as late as 420 B.C. I am therefore very much inclined to believe that both oekists and horsemen continued to be struck, side by side, from 430 until c. 400 B. C., when the equestrian types permanently displaced the seated oekist. This conclusion receives corroboration from the evidence supplied by the very important hoard of 1908, from the Ionian Calabrian shore (?) of which I can give but a summary, from notes taken during 1910 (Appendix A), when I had the opportunity of hurriedly looking through this find which had passed into the hands of a prominent dealer. The five oekists included therein were in exactly the same condition of preservation as the bulk of the horsemen belonging to the first two Periods</p>	
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148	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>represented in this remarkable hoard, and their contemporaneity was obvious.</p> <p>The weight standard of the oekists during their last issues is now somewhat lower and the average weight proposed by Dr. K. Regling of 7.73 gr. is correct, though some exceptional pieces noted weigh 8.14 and even 8.20 gr. We also find certain issues [see No. 37] represented by examples in brilliant mint state, weighing as little as 7.63 gr.</p> <p style="text-align: center;">Circa B. C. 443-400</p> <p style="text-align: center;">Type No. 36</p> <p>[Inscription obliterated]. Phalanthos naked, seated on dolphin, r., l. arm extended; beneath, cockle-shell (hinge upwards) — poor style.</p> <p>℞ Taras, naked to waist, seated l. on chair, holding bird by the end of its wings; l. fore-arm resting on back of chair, his r. foot drawn back beneath chair (poor style).</p> <p>a. M. P. Vlasto. ℞ plated, 19.5/21 mm. 6.10 PL. VIII. gr. [very poor] the bronze core visible on edge.</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	149
<p style="text-align: center;"><b>Type No. 37</b></p> <p>[No inscription]. Phalanthos, the hair long, and blown backwards, naked and ithyphallic, seated on dolphin to r., extending in r. hand a strigil, l. arm resting on dolphin's back. Beneath prawn (<i>palæmon vulgaris</i>). Plain linear border. Very fine style.</p> <p>℞ Same type, but of beautiful style. The legs of chair drawn in perspective. The very scant himation leaves both legs of Taras bare from the knees. It is ornamented with a tassel on the end hanging over chair. Outline of reverse die visible.</p> <p><i>a.</i> M. P. Vlasto. <i>AR</i> 21 mm. 7.63 gr. (f. d. c.) <b>PL. VIII.</b> Cf. M. Vlasto, <i>Num. Chron.</i>, 1907, Pl. X, 5, (ex. E. J. Seltman Coll.).</p> <p><i>b.</i> M. P. Vlasto. <i>AR</i> 19/21 mm. 7.60 gr. (not fine), with the graffito ΦΙΑ, on obverse.</p> <p><i>c.</i> Sir Arthur Evans. <i>AR</i> 20/21 mm. 7.66 gr. (f. d. c.). Paris, 21 Dec., 1907, Sale, Pl. I, 18 [from the Nervegna Coll.].</p> <p><i>d.</i> London. <i>AR</i> 19/21 mm. 7.73 gr. Brit. Mus. Cat., p. 171, No. 82.</p> <p><i>e.</i> Paris. <i>AR</i> 20/21 mm. 7.70 gr. (f. d. c.). R. Rochette, Type XIV, p. 209, Pl. IV, 36.</p> <p><i>f.</i> Paris. <i>AR</i> 22/23 mm. 7.82 gr. de Luynes</p>	
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150	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>Coll., No. 282 (ex. R. Rochette Coll.), R. Rochette, Pl. IV, 35.</p> <p>g. Berlin. <math>\bar{A}</math> 19 mm. 7.55 gr. (not fine), ex. Imhoof-Blumer Coll.</p> <p>h. Naples. <math>\bar{A}</math> 20/21 mm. (f. d. c.). Mus. Naz., Fiorelli, No. 1805.</p> <p>i. Cambridge. <math>\bar{A}</math> 19/21 mm. 7.74 gr. (not fine). Fitzwilliam Mus., ex. McClean Coll.</p> <p>j. Sir Charles Oman. <math>\bar{A}</math> 19/21.5 mm. 7 gr. (not fine).</p> <p>k. R. Jameson. <math>\bar{A}</math> 20/21 mm. 7.48 gr. (ex. A. J. Evans Coll.). Jameson, Cat. Pl. V, 101.</p> <p>l. Cl. Côte. <math>\bar{A}</math> 20/22.5 mm. 7.82 gr. (f. d. c.), ex. L. Naville and S. Pozzi Colls., cf. Dieudonné, Cat. Pozzi, Pl. XII, 309. (ex. Strozzi 1907 Sale, Pl. III, No. 842).</p> <p>m. (?) <math>\bar{A}</math> 21/22.5 mm. 7.45 gr. Ex. Archaeologist and Traveller's, Sotheby Sale (A. J. Evans), 20 Jan., 1898, Pl. I, 6.</p> <p>[Cf. Dumarsan, coll. Allier d'Hauteroche (1829) Pl. I. 10—D. C. Cavedoni (Modena 1838), <i>Spicelegio Numismatica</i>, p. 17, etc., etc.]</p> <p><b>Type No. 37A</b></p> <p>ΩΩΩ   T   WATAT (Ω above). Same type of crude, bold style. In field three small pellets [one to l., one to r. of Phalan-</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	151
<p>thos, and the third between dolphin and shrimp.]</p> <p>℞ Same type as No. 37, of very bold style.</p> <p>a. M. P. Vlasto. Ⓐ 19/21 mm. 8.14 gr., from PL. IX. the 1914 find.</p> <p>b. Cl. Côte. Ⓐ 20/21 mm. 7.76 gr. (ex. M. P. Vlasto and H. P. Smith, 1900, Colls.). L. Correra, <i>Neapolis</i>, l. c., Tav. VI, 24. Cf. L. Sambon, l. c., Pl. XVII, No. 9 (very inaccurate), p. 240, No. 32.</p> <p style="text-align: center;"><b>Type No. 37B</b></p> <p>No inscription. Same type of barbarous style. A small pellet above shrimp; no border visible.</p> <p>℞ Same type of barbarous style.</p> <p>a. Berlin. Ⓐ 19/20 mm. 6.91 gr. (very fine), PL. IX. ex. Löbbecke Coll.</p> <p style="text-align: center;"><b>Type No. 37C</b></p> <p>Same type, of better style. Linear border.</p> <p>℞ Same type; Taras holds in r. hand a small fish in a net (blundered representation of the usual bird). Poor style. Outline of reverse die visible.</p>	
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152	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p><i>a.</i> M. P. Vlasto. <math>\text{AR } 21/23</math> mm. 7.776 gr. Ex. <b>PL. IX.</b> Sir Herman Weber Coll. (1918) and G. Sim (1890) Sale, lot No. 44. L. Forrer. Weber Cat., Pl. 24, No. 535. Cf. R. Rochette, p. 212.</p> <p style="text-align: center;"><b>Type No. 38</b></p> <p>ΩΩΩΙ   Τ   ΜΑΡΑΤ (○ above). Same type, of very fine style. Without pellets. Linear border.</p> <p>℞ Taras, hair curly, naked to waist, seated to l. on chair, holding out in extended r. hand by both wings a bird at which a panther's cub jumps. His l. fore-arm resting on distaff held in l. hand and placed flat on back of chair. The himation is wider than on No. 37, and hides part of his legs. His r. foot drawn backwards, beneath chair, is resting on stool with lion's feet. Outline of reverse die visible. (Beautiful style).</p> <p><i>a.</i> Berlin. <math>\text{AR } 21</math> mm. 7.83 gr. Ex. Löbbecke <b>PL. IX.</b> Coll. (ex. Güterbock Coll.).</p> <p><i>b.</i> M. P. Vlasto. <math>\text{AR } 20/21</math> mm. 8.10 gr. Ex. A <b>PL. IX.</b> Delbecke Sale, Pl. I, 14.</p> <p><i>c.</i> M. P. Vlasto. <math>\text{AR } 20/21</math> mm. 7.70 gr. Ex. H. P. Smith Coll. (New York, 1899).</p> <p><i>d.</i> W. Gedney Beatty. <math>\text{AR } 21/23</math> mm. 7.565 gr. <b>PL. IX.</b> (somewhat pitted by oxidation).</p>
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- e. Cambridge.  $\text{\AA}$  21 mm. 7.67 gr. Fitzwilliam  
PL. IX. Museum, — Leake Coll. (cf. Leake,  
*Num. Hell.*, 1854, p. 147).  
f. London.  $\text{\AA}$  21 mm. 7.80 gr. (Brit. Mus.  
Cat., No. 81, vignette very inaccurate).  
Evans, l. c., Pl. I, 12.  
g. Naples.  $\text{\AA}$  21 mm. Mus. Naz., Santangelo  
Coll., Fiorelli, No. 2360.  
h. Naples.  $\text{\AA}$  20 mm. (Very poor). Santan-  
gelo Coll., No. 2361.  
i. R. Jameson.  $\text{\AA}$  21 mm. 7.91 gr. (ex. A. J.  
Evans Coll.), cf. Jameson Cat. Pl. V,  
No. 102.

Type No. 38A

Same type, of barbarous style.

R Same type, of crude style.

- a. London.  $\text{\AA}$  20/21.5 mm. 7.989 gr. British  
PL. IX. Museum, ex. James Whittall (1884).  
London Sale, lot No. 88.

Type No. 39

From same die as No. 38.

R Taras naked, with scanty drapery  
over r. thigh, seated to l. on chair, his r.  
foot brought round ankle of l. leg. He  
extends r. hand towards large panther  
rearing in front of him. His l. hand resting



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	<p>on back of chair, holds lemniskos (?). Beautiful style.</p> <p>a. M. P. Vlasto. <i>AR</i> 22.5 mm. 7.15 gr. (very PL. IX. much worn). L. Corraera, <i>Neapolis</i>, l. c., 1913, Tav. VI, 27.</p> <p style="text-align: center;"><b>Type No. 40</b></p> <p>From same die as No. 38.</p> <p>R<sup>y</sup> Same type as No. 38, but Taras holds bird by one wing in extended r. hand, and distaff in l.; his l. fore-arm rests on back of chair. In field behind chair, a panther's cub walking to l. The legs of Taras are placed as on No. 39. Outline of reverse die visible.</p> <p>a. Sir Arthur Evans. <i>AR</i> 21.5/22.5 mm. 8.20 PL. IX. gr.</p> <p>b. Berlin. <i>AR</i> 20/21 mm. 7.25 gr. (poor). Dres- PL. IX. sel, l. c., p. 230, No. 83 (ex. Peytrignet Coll.).</p> <p>c. London. <i>AR</i> 21/22 mm. 7.83 gr. Brit. Mus., PL. X. ex. J. Whittall, 1884 Sale, lot No. 88.</p> <p>d. Bari. <i>AR</i> 20 mm. Very poor.</p> <p>e. M. P. Vlasto. <i>AR</i> 20/21 mm. 7.78 gr. Ex. Imhoof-Blumer Coll, (Greau, 1867, Sale, No. 286).</p> <p>[Cf. R. Rochette, p. 210 (<i>avec un quad-</i></p>
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*rupède au repos derrière le siège)* and L. Sambon, l. c., p. 240, No. 33].

### Type No. 41

From same die as No. 38.

℞ Taras, the hair curly, naked to waist, seated to l. on chair as on No. 37 extending r. hand on back of which lies a spindle of wool horizontally. A panther's cub, reared on its hind legs, and turned to l., looks upwards towards extended hand of Taras. Linear exergue. Very fine style.

a. M. P. Vlasto. ⲁⲔ 21/22 mm. 7.30 gr. (f. d. **PL. X.** c. but has lost weight after cleaning).

b. Cl. Côte. ⲁⲔ 20/22 mm. 7.77 gr.

**PL. X.**

c. Cl. Côte. ⲁⲔ 21/22 mm. 7.81 gr.

d. Vienna. ⲁⲔ 20/21 mm. 7.67 gr. Ex. Carelli Coll., cf. Avellino, p. 78, No. 327; ex. Museo Capyciolatro.

e. Sir Charles Oman. ⲁⲔ 20.5/21 mm. 7.128 gr.

f. (?) ⲁⲔ 21/22 mm. 7.77 gr. Merzbacher, Munich Sale, Nov., 1910; ex. Paris, A. Sambon, 1902, Sale, No. 284; ex. M. P. Vlasto Coll. (cf. *Rev. Int. d'Arch. Num.*, 1899, p. 143, Pl. I, 2) where the coin is very inaccurately described.

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	<p style="text-align: center;"><b>Type No. 42</b></p> <p>From same die as No. 37A.</p> <p>℞ Same type of crude style. Outline of reverse die visible.</p> <p><i>a.</i> M. P. Vlasto. ⲁⲔ 21/22 mm. 8.08 gr., from <b>PL. X.</b> the 1914 find.</p> <p><i>b.</i> M. P. Vlasto. ⲁⲔ 23/22 mm. 7.92 gr. (From the Pacelli-Telese Coll.).</p> <p style="text-align: center;"><b>Type No. 43</b></p> <p>From same die as No. 38.</p> <p>℞ Same type, without the panther's cub. Taras holds in extended r. hand distaff, point downwards, and his r. foot, drawn back beneath chair rests on stool. Outline of reverse die visible. Very fine style.</p> <p><i>a.</i> M. P. Vlasto. ⲁⲔ 21 mm. 7.94 gr. Found <b>PL. X.</b> at Taranto, 1907.</p> <p><i>b.</i> M. P. Vlasto. ⲁⲔ 21 mm. 7.98 gr.</p> <p><i>c.</i> London. ⲁⲔ 22 mm. 7.658 gr. Brit. Mus., Italy, p. 171, No. 83.</p> <p><i>d.</i> Berlin. ⲁⲔ 20 mm. 7.96 gr. Ex. Löbbecke Coll. (ex. Schmidt Coll.).</p> <p><i>e.</i> Naples. ⲁⲔ 21 mm. Mus. Naz., Santangelo Coll., Fiorelli, No. 2362.</p> <p><i>f.]</i> Naples. ⲁⲔ 21 mm. Mus. Naz., Fiorelli, No. 1806.</p>
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**Type No. 43A**

Same, from another die.

℞ From same die as No. 43.

a. Vienna. Ⲙ 21/22 mm. 7.52 gr. Carelli, D.  
PL. X. 62, N. I. V. T., CVII, 73.

**Type No. 44**

[Ω]WIT | T | WAϥAT (⊙ above). Phalanthos, naked, seated on dolphin to l., extending strigil in r. and resting l. on dolphin's back; beneath, cockle-shell (hinge upwards). Of barbarous style.

℞ Same type as No. 43, but distaff held point upright. Outline of reverse die visible. Of barbarous style.

a. M. P. Vlasto. Ⲙ 21/22 mm. 8.03 gr. From  
PL. IX. the Paris, 19 Dec., 1907, Sale, Pl. I,  
lot No. 13 (ex. A. Sambon Coll.).

**Type No. 45**

ΩWIT | W | A | ϥA | T (⊙ around). Phalanthos, naked, seated on dolphin to l., extending his r. hand with open palm, and resting l. on dolphin's back. Beneath, very large cockle-shell. Of fine style.

℞ Taras, naked to waist, seated on

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	<p>diphros to l., leaning forward holding kantharos in extended r. hand, and in l. distaff upright against his l. arm. His r. foot resting on stool with lion's feet and l. leg brought backwards in front of diphros drawn in perspective. Concave field. Very fine style.</p> <p>a. Boston. <math>\text{AR}</math> 23 mm. 7.91 gr. Mus. of Fine PL. X. Arts, No. 04308, ex. Warren Coll. Regling, l. c., p. 5, No. 27 (ex. Greenwell and Montagu Coll., 1894, No. 22).</p> <p>b. Berlin. <math>\text{AR}</math> 21/22 mm. 7.75 gr. Ex. Imhoof-PL. X. Blumer Coll.</p> <p style="text-align: center;"><b>Type No. 46</b></p> <p>T   APA   N   TINΩ   N (○ around).          Phalanthos naked, seated on dolphin to l., wearing crested Attic helmet, holding akrostolion extended in r. hand; in l. small round shield and two lances. On the lower part of dolphin's body to r. the engraver's very minute initial signature, E. Beneath, a large fish (<i>serranus gigas</i>) to l. Very fine style.</p> <p>R? From same die as No. 45.</p> <p>a. M. P. Vlasto. <math>\text{AR}</math> 22 mm. 7.55 gr. Ex. R. PL. X. Jameson's Coll., Cat. R. Jameson, Pl.</p>
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V, 105 (ex. A. J. Evans and Bunbury, No. 86, Colls.), cf. L. Corraera, *Neapolis*, l. c., Tav. VI, 28.

b. London.  $\bar{R}$  20/21 mm. 7.918 gr. [f. d. c. but misstruck], from the J. Whittall Sale, 1884, lot 88.

c. Vienna.  $\bar{R}$  20 mm. 7.67 gr. Carelli D. 64.

d. Glasgow.  $\bar{R}$  20/22 mm. 7.39 gr. (not fine). Hunter Coll., Macdonald, No. 13 (cf. R. Rochette, p. 209), Combe, Pl. 55, No. XI. Avellino, p. 77, No. 315. Carelli, N. I. V. T., CVI, 54. F. de Dominicis, T. II, p. 406, No. 1.

e. Athens.  $\bar{R}$  20/21 mm. 7.47 gr. (poor). Postolaka, l. c., p. 31, No. 226.

Type No. 47

Τ | ΑΡΑ | Ν | ΤΙΩΩΝ (⊙ around). Same type, but Phalanthos holds in l. hand larger shield and no lances. Signature Ε on dolphin. Of very fine style.

Ῥ Taras naked, seated to l. on diphros. One end of his himation covers his r. thigh. He is extending in r. hand a distaff, point downwards, towards which a young panther is jumping. He holds in l. hand a strigil and lekythos suspended by a string. Of very fine early style.

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160	<p style="text-align: center;"><b>ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ</b></p>
	<p><i>a.</i> M. P. Vlasto. <math>\text{AR}</math> 21/22 mm. 7.50 gr. (some- PL. X. what worn).</p> <p style="text-align: center;"><b>Type No. 47A</b></p> <p style="text-align: center;">T   AQA   W   TINΩ (⊙ around above)</p> <p>Same type, of imitative, poor style.</p> <p>R Same type, of poor style, the figure larger.</p> <p><i>a.</i> (?) <math>\text{AR}</math> plated (?), 23 mm. 7.40 gr. Hirsch PL. X. XXX Sale, No. 104, Pl. III, ex. Garrucci Coll., Garrucci T. XCVII, 32.</p> <p style="text-align: center;"><b>Type No. 47B</b></p> <p>Same type, from another die, the shield smaller. Signature E on dolphin.</p> <p>R Same type, of very beautiful style. Outline of reverse die visible.</p> <p><i>a.</i> Berlin. <math>\text{AR}</math> 21/23 mm. 7.89 gr. Ex. Imhoof- PL. XI. Blumer Coll.</p> <p><i>b.</i> London. <math>\text{AR}</math> 19.5 mm. 7.96 gr. Brit. Mus. PL. XI. Cat., p. 171, No. 84 (ex. Northwick Sale, No. 121). P. Gardner, "Types of Greek Coins," Pl. V, 3-4. Head, <i>Hist. Num.</i><sup>2</sup> p. 55, fig. 25.</p> <p><i>c.</i> Paris. <math>\text{AR}</math> 24/22 mm. 7.20 gr. (not fine, but unusually well spread). R. Rochette, Type XV, p. 210, Pl. IV, 38.</p> <p><i>d.</i> Paris. <math>\text{AR}</math> 22 mm. 7.95 gr. R. Rochette, Pl. IV, 37. Mionnet, No. 454, p. 147. F</p>
	<p style="text-align: center;"><b>NUMISMATIC NOTES</b></p>

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<p>de Dominicis, T. II, p. 209, No. 3. Avellino, p. 78, No. 326.</p> <p>Naples. <math>\mathcal{A}</math> 21 mm. (Poor). Mus. Naz., Santangelo Coll. Fiorelli, No. 2366. The rev. double struck.</p> <p>R. Jameson. <math>\mathcal{A}</math> 20 mm. 8.05 gr., very fine. (Ex. A. J. Evans and Bunbury, No. 86, Colls.). Cat. R. Jameson, Pl. V, No. 104.</p> <p>g. M. P. Vlasto. <math>\mathcal{A}</math> 20/21 mm. 7.24 gr. (somewhat worn). L. Walcher v. Moltheim Sale, lot No. 115.</p> <p style="text-align: center;"><b>Type No. 48</b></p> <p>From same die as No. 47B.</p> <p><math>\mathcal{R}</math> Same type, but Taras naked to waist. Both feet closely wrapped in himation, drawn backwards beneath diphros. Of most beautiful style.</p> <p>a. Berlin. <math>\mathcal{A}</math> 22/23.5 mm. 7.44 gr. Dressel, <b>PL. XI.</b> l. c., p. 239, No. 82, Taf. XI, 174, with <math>\Delta</math>A graffito on rev.</p> <p>b. Paris. <math>\mathcal{A}</math> 22/21 mm. 7.90 gr. de Luynes <b>PL. XI.</b> Coll. (ex. R. Rochette and Carelli Colls.), R. Rochette, Pl. IV, 39. Carelli, N. I. V. T., CVI, 52, D. 63. L. Sambon, l. c., Pl. XVII, 11, p. 240, No. 33.</p> <p>c. M. P. Vlasto. <math>\mathcal{A}</math> 20 mm. 7.65 gr. Hirsch XVI Sale, 6 Dec., 1906, No. 27.</p>	
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	<p>[The obv. die shows a small flaw above letter T. The reverse die on <i>a</i> and <i>c</i> shows a linear flaw above the left shoulder of Taras and a second flaw, shaped like a cross, behind panther is visible on <i>a</i> and <i>b</i>.]</p> <p style="text-align: center;"><b>Type No. 49</b></p> <p>No inscription. Phalanthos naked, ithyphallic, the hair long, seated on dolphin to l., r. arm extended, the hand seen in profile, carrying on l. buckler of Mycenaean shape and lance, the point turned towards his head; beneath, cockle-shell (hinge upwards).</p> <p>℞ Taras naked, the hair curly, seated to r. on diphros drawn in perspective, over which lies his himation. He holds in r. a distaff downwards; l. arm extended. A small bird is perched on the back of his hand with its wings half spread. Both feet of Taras are resting on a rectangular stone drawn in perspective. Outline of reverse die visible.</p> <p><i>a.</i> Boston. Ɱ 26 mm. 8.20 gr. (f. d. c.). Mus. PL. XI. Fine Arts, No. 04305, ex. Warren Coll. Regling, l. c., p. 5, No. 23, Pl. I, 23.</p>
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- ex. Greenwell Coll., Sotheby, 6, VII, 1897 Sale, No. 155). Mus. Fine Arts Bulletin, Vol. V, No. 30, Dec., 1907, cut No. 4 (reverse).
- b. London.  $\text{AR}$  22/22.5 mm. 7.95 gr. Brit. Mus. Cat., p. 170, No. 78.
- c. Paris.  $\text{AR}$  21/23 mm. 7.85 gr. (f. d. c.). de Luynes Coll., No. 283.
- d. Cambridge.  $\text{AR}$  20/26 mm. 7.39 gr. (v. poor). Fitzwilliam Mus., McClean Coll. (ex. M. Vlasto Coll.).
- e. Sir Arthur Evans.  $\text{AR}$  21 mm. 7.95 gr. (f. d. c.).
- f. M. P. Vlasto.  $\text{AR}$  23 mm. 7.73 gr. (on obv. graffito T).
- g. M. P. Vlasto.  $\text{AR}$  22/23 mm. 7.70 gr. Ex. Maddalena Sale, 1903, lot No. 251.
- h. ?  $\text{AR}$  21 mm. 7.35 gr. (worn). Hirsch XXXIV Sale, No. 22, Pl. I, from the 1908 find.

[On obv. die a small flaw to r. of buckler and another above hinge of cockle-shell.]

## Type No. 50

From same die as No. 49.

$\text{R}$  Taras, hair short and wavy, naked to waist. He is seated on diphros (in perspective), with l. leg crossed over the r. He holds long staff in r. hand, his l. is placed on corner of seat. His r. foot rests on a

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	<p>flat stool. In field to r. a distaff rests obliquely on plain linear exergue. Outline of reverse die visible. Of charming style.</p> <p>a. M. P. Vlasto. <math>\text{AR}</math> 21 mm. 7.886 gr. Ex. Sir <b>PL. XI</b>. Herman Weber Coll., 1919 (ex. G. Sim Sale, 1890, lot 44). L. Forrer, Weber Cat., No. 536, Pl. 24.</p> <p>b. Berlin. <math>\text{AR}</math> 22/19 mm. 7.90 gr. Ex. Löbbecke Coll.</p> <p>c. London. <math>\text{AR}</math> 19/21 mm. 7.285 gr. (worn) Brit. Mus. Cat., p. 170, No. 77.</p> <p>d. Naples. <math>\text{AR}</math> 20 mm. Mus. Naz., Santangelo Coll., Fiorelli, No. 2365.</p> <p>e. Cl. Côte. <math>\text{AR}</math> 20/21 mm. 7.54 gr. (worn).</p> <p>f. Marquis R. Ginori. <math>\text{AR}</math> 22/23 mm. 7.58 gr (worn).</p> <p>g. M. P. Vlasto. <math>\text{AR}</math> 22/23 mm. 7.80 gr. (C: <b>PL. XI</b>. Hoffman <i>le Numismate</i>, p. 97, No. 240)</p> <p>h. ? <math>\text{AR}</math> 23 mm. 7.10 gr. (poor). Nervegna Sale, No. 278, Pl. III.</p> <p>[The reverse die on <i>e, f, g, h</i>, is fractured beneath l. shoulder of Taras, the large flaw reaching the edge to r.]</p> <p><b>Type No. 51</b></p> <p>From same die as No. 49.</p> <p><math>\text{R}^{\text{y}}</math> Taras naked, the hair short and wavy, seated to l. on chair. The chair is covered by his himation, one end of which</p>
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<p>is draped over his r. thigh. His r. foot drawn behind the front leg of chair. Taras extends r. hand holding lemniskos, tied to the feet of a small bird perched on back of hand. His l. hand hanging down behind back of chair holds a distaff pointing downwards to l. Outline of reverse die visible.</p> <p>a. Berlin. <math>\text{AR } 21/22</math> mm. 7.88 gr. Ex. Imhoof-PL. XI. Blumer Coll. (Duprè Sale, No. 32). cf. Hoffman <i>le Numismate</i>, p. 97. No. 237.</p> <p>b. Cambridge. <math>\text{AR } 20/21</math> mm. 7.01 gr. Fitzwilliam Mus. (Leake Coll.), cf. Leake. <i>Num. Hell.</i>, p. 148. Garrucci T. XCVII, 33.</p> <p>c. Vte. de Sartiges. <math>\text{AR } 20/23</math> mm. (Very fine). From the 1908 find. <i>Cat. de la coll. du Vte. de Sartiges</i>, Paris, 1910, Pl. I, 14</p> <p>d. M. P. Vlasto. <math>\text{AR } 19/21</math> mm. 7.75 gr.</p> <p>e. M. P. Vlasto. <math>\text{AR } 19/21</math> mm. 7.73 gr.</p> <p>[The obverse die is now very much worn and damaged beneath dolphin and to r. of buckler.]</p> <p style="text-align: center;"><b>Type No. 52</b></p> <p>Same, from another die, without lance behind buckler.</p> <p>R<math>\gamma</math> Taras, naked to waist, seated to l. on diphros, both legs bare and placed side by</p>	
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side, the r. one fronting l. He holds distaff upright in extended r. hand, and rests l. on corner of diphros. Outline of reverse die visible. (cf. No. 23, Per. III).

a. M. P. Vlasto. *AR* 22/23 mm. 7.94 gr. Greau. **PL. XI.** Paris 1867 Sale, No. 288. A small triangular punch mark beneath exergue on reverse.

#### Type No. 52A

Same type, of barbarous style.

*R* Same type, of barbarous style (no distaff [?] in r. extended hand of Taras).

a. M. P. Vlasto. *AR* 20.5 mm. 5.98 gr. **PL. XI.**

b. Berlin. *AR* 20/21 mm. 5.95 gr. Dressel, l. c., p. 241, No. 88 (ex. Fox Coll.).

#### Type No. 53

From same die as No. 52.

*R* Taras, hair curly, naked to waist, seated to l. on diphros drawn in perspective; balancing on back of his extended r. hand a spindle of wool, and holding in l. a strigil and lekythos, suspended by a string from the wrist. His l. leg drawn backwards in front of diphros. Linear exergue. Outline of reverse die visible. Very fine style.

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<p>a. Berlin. <math>\overline{AR}</math> 23.5/24 mm. 7.78 gr. Dressel, <b>PL. XI</b>. l. c., p. 238, No. 77, Taf. XI, 173 (ex. Peytrignet Coll.).</p> <p>b. M. P. Vlasto. <math>\overline{AR}</math> 23/22 mm. 8.05 gr. Hirsch <b>PL. XI</b>. XXIX Sale, 19, from the 1908 find.</p> <p>c. London. <math>\overline{AR}</math> 25/22 mm. 7.925 gr. Brit. Mus. Cat., No. 79, p. 170.</p> <p>d. Naples. <math>\overline{AR}</math> 22 mm. Mus. Naz., Santangelo Coll., Fiorelli, No. 2364.</p> <p>e. Cl. Côte. <math>\overline{AR}</math> 23 mm. 7.62 gr. (not fine). Ex. M. Vlasto Coll.</p> <p>f. Vienna. <math>\overline{AR}</math> 22/23 mm. 7.67 gr. (not fine). Ex. Carelli Coll., Carelli D. 76, N. I. V. T., CVI, 63.</p> <p>[The obverse die has a small flaw above extended r. arm of Phalanthos and 2 breaks to r. near buckler.]</p> <p style="text-align: center;"><b>Type No. 53A</b></p> <p>From same die as No. 52.</p> <p><math>\overline{R}</math> Same type, but Taras does not hold strigil in l. hand. Outline of reverse die visible.</p> <p>a. Berlin. <math>\overline{AR}</math> 22 mm. 7.78 gr. (somewhat worn). <b>PL. XII</b>. Dressel, l. c., p. 238, No. 78.</p> <p style="text-align: center;"><b>Type No. 53B</b></p> <p>From same die as No. 52.</p> <p><math>\overline{R}</math> Same type as No. 53A, but of</p>	
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	<p>weak style and l. hand of Taras rests on corner of diphros, with lekythos strung to wrist. Outline of reverse die visible.</p> <p>a. Berlin. <math>\text{AR}</math> 21/22 mm. 8.08 gr. Ex. Löb-PL. XII. becke Coll. (ex. Güterbock Coll.).</p> <p>b. Naples. <math>\text{AR}</math> 20/21 mm. (Badly struck). Mus. Naz., Santangelo Coll., Fiorelli, No 2363.</p> <p style="text-align: center;"><b>Type No 53C</b></p> <p>Same type, from another die. The head of Phalanthos very small, with long hair.</p> <p>R<math>\zeta</math> Same type of good style, Taras of larger proportions holds also in l. hand a strigil as well as lekythos. Outline of reverse die visible.</p> <p>a. E. T. Newell. <math>\text{AR}</math> 20/21.5 mm. 7.89 gr. PL. XII.</p> <p>b. Paris. <math>\text{AR}</math> 21/22 mm. 7.80 gr. R. Rochette, Pl. III, No. 30.</p> <p>c. Gotha. <math>\text{AR}</math> 22 mm. 7.38 gr. (not fine).</p> <p>d. Cl. Côte. <math>\text{AR}</math> 22 mm. 7.80 gr.</p> <p style="text-align: center;"><b>Type No. 53D</b></p> <p>From same die as No. 53C.</p> <p>R<math>\zeta</math> Same type, but Taras more slender. He is naked, and his himation lies on diphros, excepting small end brought over</p>
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his r. thigh. Outline of reverse die visible.  
Beautiful style.

a. Berlin. AR 20/21 mm. 7.88 gr. (ex. Löbbecke  
PL. XII. Coll.).

**Type No. 54**

From same die as No. 37A [see Pl. IX].

R/ From same die as No. 53C [see Pl.  
XII].

a. ? AR 22 mm. Very poor, seen at Naples  
*dans le commerce*, Oct., 1909.

**Type No. 55**

From same die as No. 37.

R/ Same type, Taras with very curly  
hair, and of corpulent proportions; naked  
to waist. Cf. No. 53. Outline of reverse  
die visible. Very fine style.

a. Boston. AR 23 mm. 7.48 gr. Museum Fine  
PL. XII. Arts, No. 04304, ex. Warren Coll. Reg-  
ling, l. c., No. 22 (ex. Greenwell Coll.).

b. M. P. Vlasto. AR plated, 24/25 mm. 7.60 gr.  
PL. XII. Ex. T. Ready, Paris, 8 July, 1919 Sale.

c. M. P. Vlasto. AR 21/22 mm. 7.69 gr. Ex.  
Maddalena Sale, lot No. 251.

d. Glasgow. AR 21 mm. 7.59 gr. (not fine)  
Hunter Coll., Macdonald, l. c., No. 11.  
Combe, Pl. 55, fig. VIII. Avellino.



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	<p>l. c., p. 77, No. 316. F. de Dominicis, T. II, p. 209, No. 1, and p. 406, No. 2.</p> <p>e. Cl. Côte. <math>\bar{A}R</math> 22 mm. 7.70 gr. (somewhat worn). Ex. Dr. S. Pozzi Coll., Dieu-donné Cat. Pozzi, Pl. XII, 310.</p> <p>f. Berlin. <math>\bar{A}R</math> 20/21 mm. 7.65 gr. Ex. F. Imhoof-Blumer Coll.</p> <p>g. E. J. Seltman. <math>\bar{A}R</math> 20/21 mm. 7.60 gr.</p> <p>h. <i>Dans le commerce</i> (1919). <math>\bar{A}R</math> 21 mm. 7.48 gr. (poor).</p> <p>i. Cambridge. <math>\bar{A}R</math> 21/22 mm. 7.74 gr. (poor). Fitzwilliam Mus., ex. McClean Coll.</p> <p>j. ? <math>\bar{A}R</math> 21 mm. 7.67 gr. London, Sotheby, 1907, Sale, lot No. 5.</p> <p><b>Type No. 55A</b></p> <p>From same die as No. 37.</p> <p><math>\bar{R}\zeta</math> Same type, from another(?) die, the lekythos a little larger. Concave field.</p> <p>a. R. Jameson. <math>\bar{A}R</math> 21/22 mm. 7.49 gr. (f. d. c.). PL. XII. Cat. Jameson, Pl. V, 103, ex. A. J. Evans Coll. [Burlington Fine Arts Club exhib. Cat., Pl. CI, 23 (reverse)].</p> <p>b. Paris. <math>\bar{A}R</math> 20/20.5 mm. 7.82 gr. (f. d. c.). de Luynes Coll., No. 274 (ex. R. Rochette Coll.), R. Rochette, Type XI, p. 207, Pl. III, No. 29.</p> <p>[The obverse die of Types Nos. 55 and 55A is very much worn and shows a fracture above strigil].</p>
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ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ	171
<p style="text-align: center;"><b>Type No. 56</b></p> <p>From same die as No. 22 [cf. Pl. VII].</p> <p>℞ Same type, but Taras of more slender proportions, and no strigil in l. hand. Outline of reverse die visible.</p> <p><i>a.</i> M. P. Vlasto. ⅆ 19/21 mm. 8 gr. (with PL. XII. graffito + on obv.) (Cat. Rollin et Feuardent, 1862, No. 685).</p> <p><i>b.</i> Cambridge. ⅆ 20 mm. 8.07 gr. (f. d. c.). Fitzwilliam Mus., McClean Coll., (ex. Strozzi Sale, lot No. 845, Pl. III).</p> <p><i>c.</i> Athens. ⅆ 20 mm. 7.82 gr. (Ex. M. Vlasto Coll.).</p> <p><i>d.</i> Sir Charles Oman. ⅆ 19/20 mm. 7.977 gr.</p> <p style="text-align: center;"><b>Type No. 56A</b></p> <p>From same die as No. 22.</p> <p>℞ Same type, the diphros not drawn in perspective, and the l. hand of Taras empty. Concave field.</p> <p><i>a.</i> Cl. Côte. ⅆ 20/20.5 mm. 7.95 gr. Ex. L. PL. XII. Naville and Dr. Pozzi Colls. Dieu-donné Cat. Pozzi. No. 311, Pl. XII.</p> <p><i>b.</i> Naples. ⅆ 20 mm. Mus. Naz., Santangelo Coll., Fiorelli, No. 2359.</p> <p><i>c.</i> Naples. ⅆ 20 mm. Mus. Naz., Santangelo Coll., Fiorelli, No. 2358 (the obverse very much tooled).</p> <p><i>d.</i> Paris. ⅆ 22.5/20 mm. 7.90 gr. R. Rochette, Type XI, p. 208, Pl. IV, 31.</p>	
A N D M O N O G R A P H S	

172	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>e. M. P. Vlasto. <math>\text{AR}</math> 19/20 mm. 7.63 gr. (obv. oxidized). On reverse graffito A. From the Torre del Ovo 1912 find. (See Appendix B.)</p> <p style="text-align: center;"><b>Type No. 57</b></p> <p>Phalanthos naked, seated side-ways on dolphin to l., both legs extended. He holds dolphin's dorsal fin with r. hand, and rests l. on dolphin's back. Beneath, curling crests of waves, above which a fish (<i>labrax lupus</i>) swimming downwards to l. Above dolphin's tail, two small letters ΟΠ (?).</p> <p>R From same die as No. 56.</p> <p>1. Sir Arthur Evans. <math>\text{AR}</math> 18/21 mm. 7.993 gr. PL. XII.</p> <p>b. Berlin. <math>\text{AR}</math> 19/22.5 mm. 7.87 gr. Dressel, PL. XII. l. c., p. 239, No. 79 (ex. Peytrignet Coll.).</p> <p>c. M. P. Vlasto. <math>\text{AR}</math> 22 mm. 8.105 gr., with the PL. XII. letters ΟΠ (?) quite distinct.</p> <p>d. Cambridge. <math>\text{AR}</math> 20 mm. 7.41 gr. (poor). Fitzwilliam Mus., McClean Coll., (ex. Hirsch XXI Sale, No. 298, Taf. 1. Consul Ed. F. Weber).</p> <p>e. Vienna. <math>\text{AR}</math> 19/20 mm. 7.67 gr. (ex. Carelli Coll.), Carelli D. 75, N. I. V. T., CVII 75.</p> <p>f. Bari. <math>\text{AR}</math> 21 mm.</p>
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# TAPAS OIKISTHΣ

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[The die is damaged to r. of l. arm of Phalanthos and to r. of his r. hand; the letters OΓ may also be only the result of two small die-flaws].

## Type No. 58

From same die as No. 57.

℞ TAPAΞ (↗ to l.). Taras, the hair long and flowing behind, naked, seated to l. on a low structure of masonry upon which is placed his himation, the r. foot resting on a lower step. He holds a strigil in r. hand, his elbow placed on the knee of r. leg, his l. hand resting on masonry in which is fastened his distaff. Outline of reverse die visible. Of most beautiful style.

a. Berlin. ⅆR 19/20 mm. 8.03 gr. Dressel, l.c., **PL. XIII.** pp. 240, 241, No. 87 (ex. Fox. and R. Rochette Colls.), R. Rochette, Type XVI, p. 212, Pl. IV, 40.

b. M. P. Vlasto. ⅆR 20 mm. 7.30 gr. (some-  
**PL. XIII.** what worn). Cf. M. Vlasto, *Rev. Int. d'Arch Num.*, 1898, Pl. Z, 1 (inaccurately described).

c. Berlin. ⅆR 21/21.5 mm. 7.31 gr. Ex. Löb-  
**PL. XIII.** becke Coll. (Sambon, Paris 1899 Sale).

d. Naples. ⅆR 20 mm. (Poor). Mus. Naz., Santangelo Coll., Fiorelli, No. 2368, cf. L. Sambon. p. 240, No. 36.

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174	TAPΑΣ ΟΙΚΙΣΤΗΣ
	<p><b>Type No. 59</b></p> <p>Phalanthos, the hair long, naked and ithyphallic, seated on dolphin to l., his r. hand extended open-palmed, holding in l. a cuttle-fish (<i>Octopus vulgaris</i>). Beneath, cockle-shell (hinge upwards). Plain linear border.</p> <p>R/ Taras, naked to waist, seated to l. on diphros drawn in perspective, balancing on extended r. hand distaff, a lekythos suspended by a string from his l. wrist. His r. foot rests on stool with lion's feet, his l. foot drawn backwards. Concave field.</p> <p>a. Naples. AR 22 mm. Mus. Naz., Fiorelli, No. PL. XIII. 1809.</p> <p>b. Paris. AR 21.5/23 mm. 7.55 gr. de Luynes PL. XIII. Coll., No. 281. R. Rochette, Type XI, p. 208, cf. Pl. III, 27.</p> <p>c. M. P. Vlasto. AR 21 mm. 7.72 gr. Ex. Sir PL. XIII. Herman Weber Coll. (ex. G. Smith, 1890 Sale, lot No. 435, ex. Lord Northwick Sale), L. Forrer, Weber Cat., Pl. 24. No. 537.</p> <p>d. Paris. AR 21/22 mm. 5.80 gr. (very much worn). R. Rochette, Pl. III, 28. Mionnet, l. c., p. 453, p. 147. F. de Dominicis, T. II, p. 209, No. 2. Avellino, p. 78, 325.</p>
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# ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ

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e. E. T. Newell.  $\text{\AA}$  22/23 mm. 7.65 gr. Ex. Hirsch, XXVI 1910 Sale, No. 171, Pl. IX, from the 1908 find.

f. Sir Arthur Evans.  $\text{\AA}$  21 mm. 7.89 gr.

g. London.  $\text{\AA}$  22.5 mm. 7.853 gr. Brit. Mus. Cat., No. 80, Horsemen, Pl. I, 10 (R. Payne Knight, p. 290, No. M5).

[Cf. also  $\text{\AA}$  21. 7.88 gr. Hirsch, XV Sale, No. 388 (Philipsen). Strozzi Sale, No. 241, 2 examples. Stiavelli, Rome, 1908 Sale, No. 32,  $\text{\AA}$  22. 7.60 gr.]

## Type No. 59A

From same die as No. 59.

R Same, from another die.

a. Berlin.  $\text{\AA}$  21/22 mm. 7.81 gr. Ex. Löb-  
PL. XIII. becke Coll. (ex. Güterbock Coll.).

b. Winterthur.  $\text{\AA}$  22 mm. 6.35 gr. (not fine).  
Musée Civique (ex. F. Imhoof-Blumer  
Coll.).

[The obv. die has two globular flaws beneath extended r. hand of Phalanthos].

## Type No. 59B

From same die as No. 59.

R Same, of poor style, the head of Taras leaning backwards. Outline of reverse die visible.

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	<p>a. Parma. AR 21 mm. 7.92 gr.  <b>PL. XIII.</b>  b. Vienna. AR 22 mm. 7.75 gr. Ex. Carelli Coll., Carelli D. 74.  c. Prince of Waldeck. AR 21 mm. 7.75 gr.  d. E. S. G. Robinson. AR 21/22 mm.  e. M. P. Vlasto. AR 21 mm. 7.64 gr.  f. Cambridge. AR 19/20 mm. 6.80 gr. (poor). Fitzwilliam Mus., McClean Coll. (Hirsch XIX Sale, No. 53, Pl. I.)</p> <p style="text-align: center;"><b>Type No. 59C</b></p> <p>Same type, of barbarous style.  R Same type, of barbarous style. (No stool ?).</p> <p>a. Paris. AR 18/22 mm. 7 gr. (f. d. c). R. Ro-  <b>PL. XIII.</b> chette, Type X, p. 207, Pl. III, 26. Mionnet suppl., No. 452. F. de Dominicis. T. II, 209, No. 1. Avellino, p. 78, No. 324.</p> <p style="text-align: center;"><b>Type No. 59D</b></p> <p>Same type, of very barbarous style.  R Same type, of barbarous style.</p> <p>a. Vienna. AR 22 mm. 7.75 gr. (Ex. Carelli  <b>PL. XIII.</b> Coll.), Carelli D. 73. N. I. V. T., 61.</p>
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**Type No. 59E**

Same type, of poor, native workmanship.

℞ Same, of weak style [cf. type 53B Pl. XII, by the same engraver]. Outline of reverse die visible.

α. E. T. Newell. ⸱ 20.5 mm. 7.57 gr.

PL. XIII.

**Type No. 60**

From same die as No. 59.

℞ Taras, naked to waist, seated to l. on diphros drawn in perspective, extending in r. hand kantharos (?) or bird (?), his l. hand resting on corner of seat. Very fine style.

α. Cl. Côte. ⸱ 21/22 mm. 7.30 gr. (very much PL. XIII. damaged by oxidation and bad cleaning).

**Type No. 36.** This unpublished plated coin is unique in my experience and, although in very poor condition, being apparently a mule of the preceding No. 34 [cf. Pl. VIII] and the following No. 37, it is described here as a *trait-d'union* between the oekists of Period III and IV.

**Type No. 37.** This is one of the most charming and exquisite types in the whole



178	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>series, a real masterpiece of skilful equipoise and harmonious simplicity. This new version of the seated Taras holding a bird, probably a dove, by the tips of its wings, finds a parallel on many vase-paintings principally on Attic sepulchral white lekythoi dating c. 480 to 450 B. C. That the dove may have been connected with the cult of the heroized Taras is probable from its appearance on several extremely rare, new divisions of the Tarentine nomos struck under Attic influence after the foundation of Thurium. We have already noted a dove (cf. note No. 67a.) with flapping wings, seated beneath the sacred diphros, on a trihemionbol probably belonging to the same issue as our No. 37. On the reverse of contemporary obols with the head of Taras on the obverse, we find the representation of a dove-cote, at times represented facing—at times seen sideways.<sup>142</sup> The extravagant explanation of Taras holding the dove, given by Cavendish in his <i>Spicelagio Numismatico</i>, (a punning allusion between ΤΑΡΞΟΞ, the end of the bird's feathers, and the name of</p>
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<p>ΤΑΡΑΣ), is fanciful and must be rejected. This charming version of the seated oekist can refer only to the old heroic cult of Taras. The association of the dove with the soul is much later in its origin and is too well known to be inquired into here.<sup>143</sup></p> <p><b>Type No. 37A.</b> This extraordinarily rare variety is distinctly ungraceful and of displeasing style, in spite of redeeming points of merit such as the treatment of the himation's folds and the bold foreshortening of the seated oekist's left foot. We have here a typical example of the work of a second-rate engraver, possibly of Messapian origin. The prawn on the obverse is almost barbarous compared to the life-like model as figured on the master die.</p> <p>The three small pellets, placed around Phalanthos in the field of the obverse are, however, a highly interesting new feature and can only be intended for marks of value. No doubt they indicate that the Tarentine nomos should be accepted in exchange of three Achæan thirds of stater, a wholly abnormal<sup>144</sup> division in the Tarentine silver series, though used very fre-</p>	
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180	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>quently at Metapontum; and we have seen, in the preceding historical summary, how closely related were Tarentum and Metapontum during the middle of the fifth century B. C. The brilliantly preserved specimen figured on Pl. IX. (Wt. 8.14 gr.) is the most recent oekist type represented in the 1914 hoard, buried probably not later than c. 440 B. C.</p> <p>The obverse die is found in use with two other reverse dies on No. 42 [cf. Pl. X] and the unique No. 54.</p> <p><b>Type No. 37B.</b> The unusually light weight (6.91 gr.) and the very poor style of this curious oekist, formerly in the Löbbecke collection, make me suspect that this hitherto unpublished variety may possibly be an ancient, plated, forgery. Otherwise this oekist must have been minted by the Messapo-Iapygians at Luppia or Salentium. The weight of similar barbarous imitations [cf. Types 42<i>a</i>, 52<i>A.a</i>, 59<i>C</i>, 59<i>D</i>] generally, is very inaccurate, ranging from 8.10 gr. to 5.95 gr.</p> <p><b>Type No. 37C.</b> The style of this apparently unique variety is also poor and</p>
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<p>the features of the seated Taras, with his very large nose, strongly recall the profile of Phalanthos on the obverse of No. 37A.</p> <p>The compiler of the G. Sim sale catalogue describing this coin calls the object, held by Taras in his extended right hand, "a barbed hook with dolphin." A careful examination of the original shows that the engraver has really represented on this variety, in place of the usual bird, a fish, turned to left, held in a small net. It is, however, very probable that this fish is only the blundered representation of a dove's body with the head lacking, and that the ignorant engraver misunderstood the bird for a fish, owing to the fact that the dove's upturned head is very often off the flan on many specimens [cf. Strozzi Sale Cat., Pl. III, No. 842]. Avellino in a letter, quoted by R. Rochette, describes an oekist in the Naples Cabinet<sup>145</sup> on which Taras holds "<i>dextra parvum rete in quo piscis</i>", and L. Sambon very probably refers to the same type when writing (his No. 34) "<i>Il tient un petit filet où se trouve un poisson.</i>"</p>	
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182	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p><b>Type No. 38.</b> In order to give a complete representation of this rare and extremely beautiful type, I have given (Pl. IX) the photographs of four examples each one completing the other, as unfortunately the only brilliantly preserved specimen, the one from my collection, has its reverse type poorly centred. This striking version of the seated oekist offering a dove to a young panther's cub is markedly pictorial in character and must be compared to some of the finest contemporary products of the Terinæan and Pandosian mints on which the influence of the great Italiote painter Zeuxis is manifest.<sup>146</sup> The young animal, leaping at the dove, looks like a cat, and Lenormant<sup>147</sup> referring to this type, has written a very interesting chapter in order to demonstrate that outside of Egypt, the Tarentines were the first to domesticate the cat; but it has now been well established by Prof. O. Keller and others<sup>148</sup> that the cat did not become a domestic pet in Europe until later. The close connection of the heroized Taras with the Chthonic Dionysos is well established.</p>
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<p>It marks the influence of a Dionysiac cult superimposed on that of the eponymous founder, and is sufficient to explain his association with the panther's cub.</p> <p><b>Type No. 38A.</b> This apparently unique variety is of poor style and possibly the work of the second-rate die-cutter who engraved Nos. 37A and 37C. On this reverse die the finely drawn stool placed beneath the right foot of Taras [cf. Pl. IX], on the master-die, is represented by an almost meaningless curved line.</p> <p><b>Type No. 39.</b> This unpublished and possibly unique oekist is unfortunately very much rubbed and in such poor condition that even an accurate description of the reverse type is out of the question. Taras is represented for the first time quite naked, and Dionysos-like he apparently strokes the panther's head. The traces of what may be a lemniskos show beneath his left elbow, but this object may be but a fold of his himation, hidden by his chair, and only partly visible over his right thigh.</p> <p><b>Type No. 40.</b> The instantaneous character of this very rare and picturesque</p>	
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184	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>variety immediately strikes the eye. The young panther, placed in the field behind the seated Taras, has seen or scented the dove, held in the oekist's right hand, and is about to spring forward. This highly pictorial composition is a <i>tableau de genre</i> and the real counterpart of No. 38. Unfortunately only the very poor specimen in the Berlin cabinet [cf. Pl. IX, 40b] shows clearly the dove held by Taras.</p> <p><b>Type No. 41.</b> On this very rare version of unusually charming style, the seated hero holds, in place of the dove, on the back of his extended right hand a small spindle twined with wool at which the young panther, now turned to left, is about to spring. What an expression of the sinister attraction that a spool of wool has for playful kittens!</p> <p><b>Type No. 42.</b> There can be little doubt that this reverse die, offering the same version as the preceding type, but of poorer style, is the work of the same die-cutter who engraved the obverse die of this extraordinarily rare type. Strange to say the spindle of wool, placed on the back of</p>
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the seated oekist's hand, is more clearly drawn on this replica than on the master-die. It disposes of the fanciful interpretations of this symbol hitherto offered by Carelli, James Millingen, R. Rochette and myself, when describing it as a murex or fish. The extremely fine example, 42*a* of Pl. X, from the 1914 find, shares the same obverse die with No. 37A, thus corroborating the classification proposed for all the preceding varied issues of fine style. [Nos. 37 to 41].

**Type No. 43.** This very scarce type which is the last to share the now very much worn obverse die, which we have found associated with four other reverses [Nos. 38, 39, 40 and 41] represents the seated Taras holding the spindle of wool downwards. Judging from the expectant expression of the seated oekist's gracefully inclined head, the absence of the panther is somewhat surprising and this version may be better explained when compared with the previous Nos. 40 and 41.

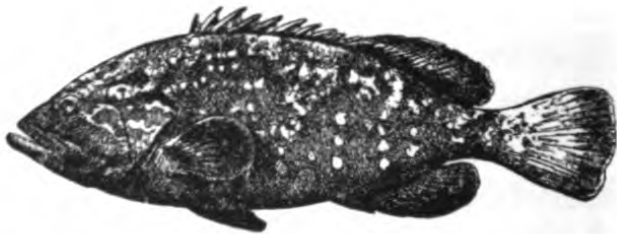
**Type No. 44.** No doubt Mr. Arthur Sambon<sup>149</sup> is right in ascribing this unique



186	ΤΑΡΑΣ ΟΙΚΙΣΤΗΣ
	<p>and very barbarous type to the mint of Luppia or Sallentium. The Messapo-Iapygian style and fabric are characteristic and unmistakable on this very curious imitation combining details taken from several contemporary reverse types.</p> <p><b>Type No. 45.</b> This obverse type is of a somewhat archaistic, conventional style. The large, naturalistic cockle-shell, as well as the perfect design of the dolphin, preclude the possibility of an earlier issue, and the immediate utilization of the reverse die with the following No. 46 confirms that the purported archaic style of Phalanthos on the obverse die, is due to a mannered archaistic affectation. The rather uncomfortable position of the forward-leaning figure, on the reverse die, with the footstool placed at an impossible angle, gives to this otherwise very carefully engraved version, an appearance of top-heaviness that recalls the somewhat earlier Nos. 31 and 32 [cf. Pl. VII] of Period III, undoubtedly the work of the same engraver.</p> <p><b>Type No. 46.</b> The new martial attitude of Phalanthos who wears a crested</p>
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Athenian helmet and who is armed with the Tarentine circular shield and two lances, while he extends in his right hand the akrostolion, offers a clear allusion to the termination of the long war between Tarentum and Thurium for the possession of the territory of ancient Siris. In my opinion this type must have been struck c. 432 B. C. to commemorate the foundation of Heraclea, the Athenian helmet being a reference to the peaceful understanding between the two cities.

Beneath the dolphin a large fish is to be seen swimming to the left, (cf. also Types 47B and 48). A visit to the Naples aquarium clearly demonstrated to me that this fish is the *serranus gigas* which is often to be seen even now on the Taranto fish market, and much sought for under the name of *cernia*. Previously Dr. Imhoof-Blumer and Dr. Keller<sup>150</sup> had recorded their belief that this fish was the *Chrysophrys Aurata Pagrus*. The accompanying illustration, taken from the "*Guida per l'Acquario della Stazione Zoologica di Napoli*," (1905), p. 21, fig. 56, will show that the *Serranus Gigas*

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	<p>is identical in all its details with the coins' presentation.</p>  <p>This remarkable type is signed by the engraver with a microscopical "E" on the lower part of the dolphin's body, and even the late Prof. Von Sallet<sup>15</sup> was inclined to regard this E as the initial of an artist's name. As already noted, the reverse die of this exceedingly rare type had been utilized with a very different obverse die on No. 45.</p> <p><b>Type No. 47.</b> Nos. 47 to 49 take high rank among the most beautiful of all Greek coins and are unsurpassed in elegance of design and exquisite delicacy of work.</p> <p>The seated Taras extending a spindle twined with wool to the playful panther's cub, holds in his left hand a strigil and lekythos or oil flask of the aryballos type</p>
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with the regular trumpet-mouth, narrow neck, and almost spherical body. These small vases were always utilized by athletes for oil anointings after palestra-exercise following the<sup>152</sup> use of the strigil (Ξύστρον) to remove dust and sweat. The strigil tied together with the lekythos was known under the name of Ξυστρολήκυθον<sup>153</sup> and it is natural to find Taras holding these athletic accessories, so much used during games instituted in his honor. It is more than probable that the foundation of Heraclea must have been celebrated by the Tarantines with the revival of some religious celebration of an agonistic character closely connected with the heroes and state patrons of the city. Type No. 47, on which the trammels of archaic convention are still felt, appears to be quite unique. Unfortunately the coin is not in the best of preservation.

**Type No. 47A.** That the seated oekist held the small aryballos, suspended with the strigil by a string from his left wrist, is ascertained by this coin, formerly in the Garrucci collection. Its poor style

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	<p>shows that it is probably only a plated imitation of the oekist in my cabinet [cf. Pl. X, 47].</p> <p><b>Type No. 47B.</b> This very beautiful type must have been struck c. 430 B. C. and is contemporary with the splendid first issue of nomoi minted at Heraclea, representing on the reverse, Heracles naked, reclining on the rocks and holding a wine cup in his right hand. The usual assumption that this thoroughly Attic conception belongs to the fourth century is untenable,<sup>154</sup> and these rare nomoi must be dated immediately after the founding of the city.</p> <p><b>Type No. 48.</b> Unfortunately none of the three known examples of this extraordinarily beautiful type is in fine condition. The truly Pheidian style of this type bears an unmistakable resemblance to that of the Parthenon frieze; and the wonderful foreshortening of the seated oekist's legs closely wrapped in the beautifully executed folds of the clinging himation, does not find a parallel short of the Terinaean masterpiece of the artist, representing the</p>
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<p>nymph seated on the overturned hydria,<sup>155</sup> (struck c. 425 B. C.). This reverse type shares the same obverse die with No. 47B, signed by the artist E who is possibly also the engraver of the beautiful reverse die.</p> <p><b>Type No. 49.</b> The following series of oekists [Nos. 49 to 53D] have been grouped together as sharing a similar obverse die on which Phalanthos is represented holding a large shield of Mycenæan or Minoan shape usually improperly termed Bœotian, a fitting symbol for the Amyklæan-born hero.</p> <p>The seated Taras on the reverse of No. 49 is represented entirely naked, holding in his right hand a distaff and giving wing to a very small bird. This highly picturesque version was probably suggested by the contemporary Terinæan coinage.</p> <p><b>Type No. 50.</b> This new and very fine version of the mythic founder seated with his legs crossed, holding his royal staff, has been closely copied on one of the finest Rhegian dies,<sup>156</sup> struck c. 420-416 B. C., thus giving us an approximate date for this Tarentine oekist.</p>	
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•	<p><b>Type No. 51.</b> On this rare die, Taras holds a small bird having its feet tied with a lemniskos. This apparently confirms R. Rochette's suggestion that similar types refer to a custom, described by Athenæus. During games and festivities, doves and other birds were liberated after having had their feet tied with lemniskoi, so that they might be easily caught by the spectators. “Ἐκ τούτου περιστεραι καὶ φάσσαι καὶ τρυγόνες καθ’ ὁλὴν ἐξέπταντο τὴν ὁδὸν, λημνίσκοις τοὺς πόδας δεδεμέναι πρὸς τὸ ῥαδίως ὑπὸ τῶν θεωμένων ἀρπάζεσθαι.” [Athen. V, p. 200C.]</p> <p>The poor condition of the obverse die shows that this very pretty type must be dated among the latest of the oekist issues; and the presence of a very fine example of this type in the 1908 find points to the same conclusion. A white sepulchral Attic lekythos, in the Elgin collection,<sup>157</sup> is adorned with a strikingly similar representation.</p> <p>The painting represents a fine female figure, holding a bird in her right hand. Seated on a chair, in front of a stele, she has the grace of the goddesses of the</p>
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<p>Parthenon frieze and of the Hegeso of the well-known stele.</p> <p><b>Types Nos. 52, 52A.</b> The oekist No. 52 hitherto unpublished, is interesting as having been copied by the Messapo-Iapygians in a very ugly and barbarous style. Only two examples of these curious imitations have reached us, No. 52A,—both of unusually low weight [5.98 and 5.95 gr.] precluding the possibility of their currency at Tarentum. They were probably struck for local use at Luppia or Sallentum.</p> <p><b>Types Nos. 53 to 57 and Nos. 59 to 59E.</b> The rather monotonous new version of Taras seated on his diphros, balancing the distaff on the back of his extended right hand, while he holds in his left, at times the strigil and lekythos, at other times the lekythos alone, and in one case [No. 56A] nothing, is among the most common reverse types in the whole series; and taking into consideration the large number of extant specimens, these oekists must have been issued for a rather extended period. Both the 1908 hoard and the small Torredel Ovo find (1918) show that these types,</p>	
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	<p>not represented in the 1914 Taranto deposit, were certainly among the latest issued. The style of these coins and of many horsemen (cf. Evans', Period II), is strikingly similar. A close comparison between the oekist, 53D (Pl. XII), and the horsemen, Evans Pl. II, 10, or 53C. <i>a</i> and Evans Pl. II. 8, shows such close affinity in design that the same handiwork may be suspected in both cases. In my description of the very slight variations of these types I have followed as much as possible their somewhat intricate die-combinations, only a few of which call for any special notice. No. 53B is remarkably ugly and of very poor style but must be certainly contemporaneous with the reverses of Nos. 53 and 53A, of fine style, sharing with them the same obverse die. [cf. Plates XI and XII.]</p> <p>No. 53D [cf. Pl. XII], from the Löbbecke collection, now in the Berlin Cabinet is of very beautiful style and probably the prototype of the whole series.</p> <p><b>Type No. 55.</b> The condition of the obverse die of this rather common variety shows its long service. It was first utilized</p>
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<p>with the beautiful reverse of No. 37 [cf. Pls. VIII and IX]. The strigil, held by Phalanthos, is now almost obliterated by wear [cf. 55<i>a</i>, 55<i>b</i>, 55<i>A</i>]. The prawn, beneath the dolphin, is barely recognizable. It has been taken for a small dolphin by R. Rochette and others. On the reverse, the seated Taras is of unusually corpulent proportions and the type may well commemorate some agonistic festival. I have already mentioned on p. 89, when discussing No. 140, the remarkable fact that one of the examples of Type 55 in my cabinet, 55<i>b</i> on Pl. XII, in brilliant condition though not quite struck up, is plated and struck from the very same obverse and reverse dies as all the normal examples issued from the same die-combination that have come under my notice. So high an authority as Mr. E. T. Newell, while in Marseilles, after submitting my plated coin to a careful examination, fully agreed with the above surprising conclusion. This may also explain the abnormally low weight of No. 27 <i>h</i>.</p> <p><b>Types Nos. 56, 56<i>A</i>.</b> There is no doubt</p>	
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	<p>that the obverse die of these two very late types is the identical one used during Period III with three different reverses, described under Nos. 22, 23, 24 [cf. Pl. VII]. In fact I had at first felt inclined to bring down the three latter types to Period IV, and to consider them as late revivals of the much earlier Nos. 16 and 20 of transitional style. I have finally and somewhat reluctantly ascribed them to my Third Period, because of the early form ΤΑΡΑΝΤΙΝΟΞ on the reverse of the unique Type 22 (Santangelo, Naples, collection) and because of the fresh condition of the obverse die. It is further certain that No. 56, which shares its reverse die with a new obverse die of later style on No. 57 [cf. XII], can hardly be given an earlier dating than the one proposed here. That this No. 56A is one of the very latest oekists struck at Tarentum is proved by the presence of a rather fine example in the Torre del Ovo find.</p> <p><b>Type No. 57.</b> Phalanthos, on this die, is seated sideways on his dolphin, as if in the act of vaulting off his marine charger.</p>
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The sea is represented by a naturalistic fish, of the *labrax* species, swimming over the curling crests of the waves. This convention for depicting the sea waves makes its first appearance on the contemporary horsemen in Evans' Second Period Type A, Plate II, 5, Type D<sub>1</sub>, Plate II, 8 (now in my collection), Type D<sub>2</sub> (cf. Strozzi Sale Cat., Pl. III, 849, now in the J. P. Morgan coll.) and on two other very rare types, both represented in my collection and not described in the "Horsemen," on which the whole design is enclosed in a circle of waves, the first being an unpublished and presumably unique new obverse with reverse as Type A, Per. II, the second an earlier modification of Type K. Per. II (cf. Maddalena Sale Cat., Pl. II, 9—now in my cabinet—and Dressel, Berlin Cat. No. 96) inscribed ΤΑΡΑ | WTI | ΝΩΝ. Unfortunately we have no oekist specimen of either Nos. 57 or 58, which share the same obverse die, in really fine condition, to give a complete representation of this new pictorial version of Phalanthos on his dolphin. The Berlin example, Type 57*b*,

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	<p>is the only one tolerably well centred. On the badly centred but otherwise fine coin in my cabinet there are apparently two minute letters ΟΠ, in the field to the left, above the dolphin's tail. They are also visible on the Berlin example, but they may be no more than traces of small breaks of the die (cf. Pl. XII, 57 c). Should, however, the letters ΟΠ really exist, they are either the <i>marque d'atelier</i> of Poseidon or the initials of the actual die-cutter who may well have also engraved the obverse die of No. 45 (Pl. X) which is of a strikingly similar style.</p> <p><b>Type No. 58.</b> The five known examples of this very rare new version, in spite of their rather worn condition, rank among the most beautiful representations of the seated oekist. Taras, strigil in hand, is represented seated on some low structure of masonry, possibly the walled enclosure of the palestra, as if keenly watching an athletic contest. The flowing hair of the hero points to a more recent Pheidian tendency which we find paralleled in certain figures of the Parthenon frieze.<sup>158</sup></p>
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**Types Nos. 59 to 59E.** This new obverse type, of very fine style, is rarely met in fine condition. Phalanthos extending his right hand open palmed<sup>159</sup> and holding in his left hand a cuttle-fish is a revival of the very early No. 9 of Period I. This type has been widely imitated by the Messapo-Iapygians, and I have figured on Pl. XIII, 59C, 59D, two curious barbaric copies which may have been struck by these *Mixo-Barbari* borderers. It is astonishing that so able a numismatist as R. Rochette,<sup>160</sup> when first publishing the very barbarous nomos figured here, Pl. XIII, 59C, a piece which is only a poor imitation of 59B [cf. Pl. XIII] should have written "*cette médaille tient par une sorte de roideur de style à une époque ancienne.*"

**Type No. 60.** This hitherto unpublished reverse, representing probably for the last time the heroized oekist extending the kantharos (?), is unfortunately in too poor condition for accurate description.

It is impossible to assign a precise date to the cessation of the oekist issues, or to decide whether the final adoption of the

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	<p>equestrian types must be regarded as the outcome of a new aristocratic reaction placing the chief authority in the hands of an annual strategos, as Garrucci believes, or merely as a testimony of the pride taken by the Tarentines in the training that made their cavalry so famous in the field. There is no doubt that this important revolution took place sometime between c. 420 and 380 B. C., the time limits assigned by Sir Arthur Evans to his horsemen of his Second Period. A close study of all the earliest equestrian types has convinced me that their classification must be re-examined and somewhat altered if we take into consideration the type figuring on the obverse die. Throughout the earliest Tarentine coinage, down to the end of the fifth century, with only three exceptions [the oekists of Nos. 1, 25 and 33], Phalanthos astride the dolphin, is always placed on the obverse die. Likewise on all the earliest horsemen, the city's arms invariably figures on the obverse die. After c. 420 the <i>παράσημον</i> is transferred to the reverse. Taking this important consideration into account we</p>
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shall note that the style characteristics, the form of the inscriptions and the equestrian types of all the early transitional style, with the horsemen on the reverse die, fully corroborate the anteriority of their issue. Therefore the following five horsemen of Evans' Period II with the *παρδσημον* still in its usual position, must be assigned to Period I, c. 450-430 B. C.

1. Evans Type A1 (Per. II, Pl. II, 5) inscribed ϠΑΤ. This martial type must have been struck during the war between Taranto and Thurium and may have been issued some time before 432 B. C.

2. I have already noted that Type B [Evans, Per. II., Pl. 4, cf. Fig. No. 3, p. 112.] belongs to one of the early issues of Period I.

3. Evans Type F1 (Per. II) is the description of only a poor representation given by Carelli T. CIX, 102, of Type C1 belonging to Evans' Per. I, reading ΤΑΡΑΝΤΙΩΝ Ϟ), not ΝΩΝΙΤΝΑϠΑΤ retrograde as given by Sir Arthur Evans [cf. Horsemen, Pl. XI, 1].

4. Type E1 (Evans, Per. II, Pl. II, 9) is



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	<p>struck from the same obverse die as Type C<sub>1</sub>, of Period I, and must have been, judging from its very early style, certainly struck before 420 B. C.</p> <p>5. Type G [Evans, Per. II—cf. Strozzi Sale Cat., Pl. III, 847, now in my collection] shares the same obverse die with three other very early horsemen of Period I, similar to Type A<sub>2</sub> of Evans, Per. I [cf. Pl. II, 3].</p> <p>The horsemen type is transferred to the obverse die for the first time on Type C<sub>1</sub> of Period II [Evans, Pl. II, 6], and the reverse of this type, exhibiting Phalanthos on his dolphin holding on his left arm a lance and large oval shield, while extending in his right a crested helmet, shows close affinity to the oekists of Nos. 49 to 53D, which are among the latest issued. I have in my cabinet three horsemen of a rather common variety of Type C, Evans, Period II, not described by Sir Arthur Evans. This type is represented in the Hunter collection [Macdonald, l. c., p. 70, No. 40], one of them bearing the <i>παράστυμον</i> on the obverse die, and the two others with</p>
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<p>this type transferred to the reverse die.<sup>161</sup> Owing to the similarity of the dolphin rider of this type with the reverse of Evans, Type H<sub>1</sub> (Per. II), these interesting horsemen may be dated c. 400 B. C.; and this gives us the extreme limit of the oekist issues, my conclusion being that the last Tarentine nomos exhibiting the seated oekist was struck about when the horseman type was transferred to the obverse die position, where it was maintained thenceforward on the Tarentine nomoi for fully two hundred years.</p>	
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	<p>APPENDIX A</p> <p><i>1908 Find from the Ionian shore of Calabria (?)</i></p> <p>Oekists.</p> <p><b>Tarentum.</b> 1 Type 3of, cf. Pl. VII. 7.28 gr. Not fine.</p> <p>1 Type 49h, cf. Pl. XI. 7.35 gr. V. good.</p> <p>1 Type 51c, cf. Pl. XI. 8 gr. Very fine.</p> <p>1 Type 53b, cf. Pl. XI. 8.05 gr. Ex. fine.</p> <p>1 Type 59e, cf. Pl. XIII. 7.65 gr. Fine.</p> <p>A few archaic nomoi as Evans, Pl. I, 4 and 5. Well preserved.</p> <p>A few archaic horsemen, of Per. I, Evans, Pl. II, 3, Pl. XI, 1, V. well preserved to f.</p> <p>A few archaic horsemen of Per. II, Evans, Pl. II, 5, 11, etc. Fine and v. fine.</p> <p>Many archaic horsemen of Per. III, Evans, Pl. III, 2, 3, 4, 5, etc. Extr. fine.</p> <p>Many archaic horsemen as Hirsch XXVI Sale, 1910, Taf. IX, 176, 177, f. d. c.</p> <p><b>Metapontum.</b> Many varied types issued c. 400-380 B. C. Very fine.</p> <p>A few signed ΑΡΙΞΤΟΞΕ as Brit. Mus. Cat. 74, f. d. c.</p>
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<p><b>Thurium.</b> Many varied types. 425-380 B. C, inc. a few signed ΜΟΛΟΞΞΟΞ          Very fine to f. d. c.</p> <p><b>Terina.</b> A few types struck c. 425-420 B. C. Fine and very fine.</p> <p><b>Croton.</b> Many varied types, c. 440-400 B. C., v. fine; and a v. fine example of Head, <i>Hist. Num<sup>2</sup></i>, fig. 54, p. 96 (before c. 390 B. C.).</p> <p><b>Corcyra.</b> Very many staters absolutely f. d. c., weighing 11.10 gr., as Hirsch XXIX Sale, 1910, Taf. VII, 381-384, c. 400-350 B. C.</p> <p>Considering the splendid condition of all the Tarentine horsemen of Period III (dated c. 380-345 B. C.), of the ΑΠΙΞΤΟΞΕ coins of Metapontum, (c. 400-350 B. C.), and the Corcyraean staters, absolutely f. d. c., this very important hoard which included also a few Corinthian pegasoi, seems to have been deposited c. 360 B. C. at the very latest.</p>	
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	<p style="text-align: center;">APPENDIX B</p> <p style="text-align: center;"><i>April, 1912. Torre del Ovo Find.</i></p> <p><b>Tarentum.</b> 1 Oekist of Type No. 56A. c, of Plate XII, in good condition, the obv. oxidized.</p> <p>1 Horseman, Evans, Per. II, Type L2, cf. Pl. II, B. C. 420-380, v. well preserved.</p> <p>2 Horsemen, Evans, Per. VI, A1, cf. Pl. VIII (B. C. 302-281). Both f. d. c.</p> <p>1 uncertain Horseman. Damaged by oxidation.</p> <p><b>Heraclea.</b> 1 Carelli, N. I. V. T., CLX 2 (c. B. C. 370- ), cf. Jameson Cat., Pl. XI, 241. Fine.</p> <p>2 Brit Mus. Cat., Italy, No. 33 (B. C. 370-281). Both very much eroded.</p> <p><b>Metapontum.</b> 1 B. M. C., 122 (B. C. 400-350). Very fine.</p> <p>1 B. M. C., 96 (B. C. 330-300). Extr. f.</p> <p>1 B. M. C., 96 (B. C. 330-300). Fine.</p> <p>1 B. M. C., 106 (B. C. 330-300). V. fine.</p> <p>1 B. M. C., 108 (B. C. 330-300). Fine.</p> <p>3 B. M. C., 108 (B. C. 330-300). Oxidized and eroded.</p>
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<p><b>Croton.</b> 1 B. M. C., 92 (Before B. C. 390). V. fine.</p> <p><b>Thurium.</b> 1 B. M. C., 51 (B. C. 400-350). Poor.</p> <p>1 B. M. C., 57 (B. C. 400-350). Poor.</p> <p>Total of coins: Tarentum, 5; Heraclea, 3; Metapontum, 8; Croton, 1; Thurium, 2. Total, 19.</p> <p>The brilliant condition of the 2 Horsemen of Period VI makes it probable that this small hoard was deposited about c. 302 B. C., at the very beginning of Sir Arthur Evans' Period VI.</p>	
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	<p style="text-align: center;">APPENDIX C</p> <p style="text-align: center;"><i>1914 Find from the neighborhood of Taranto.</i></p> <p>1    ΖΑΡΑΤ. Phalanthos on dolphin to r., l. hand extended. Raised border, on which pellets.            R̄ Wheel of four spokes. Worn. 8.01 gr. I</p> <p>2    Do. from same dies as Regling, Warren Cat., Taf. 1, 17.            R̄ From same die as No. 1. Very much worn and oxidized. 7.20 gr. I</p> <p>3    ΤΑ to r. Same type of barbarous style. Phalanthos holds cuttle-fish in r. hand and extends l. (Unpublished and presumably unique. M. P. Vlasto coll.).            R̄ Wheel of four spokes (hammered edge). Much worn and oxidized. 7.94 gr. I</p> <p>4    ΤΑΡΑ Phalanthos on dolphin to r. holding cuttle-fish in r. hand, l. arm extended. Cable border.            R̄ ΤΑΡΑΞ Bridled hippocamp to l. Plain incuse border. Not well preserved. 7.96 gr. I</p>
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<p>5 Do. from same die, cf. Brit. Mus., No. 48.</p> <p>℞ From same die as No. 4. Much worn and eroded. 7.10 gr. I</p> <p>6 Oekist of Type No. 2g.</p> <p>℞ Type No. 2g. Well preserved. 7.93 gr. I</p> <p>7 &gt;AϺAT Phalanthos on dolphin to r. both hands extended. Beneath, cockle-shell. Border of dots. See Fig. No. 1, p. 67.</p> <p>℞ Head of nymph Satyra to r. within wreath of olive. Well preserved but badly struck and obv. slightly eroded. 8.02 gr. I</p> <p>8 Oekist of Type No. 14H. PL. IV.</p> <p>Well preserved but pitted by oxidation. 7.73 gr. I</p> <p>9 Oekist of Type No. 16B. PL. V.</p> <p>Very much worn. 7.52 gr. I</p> <p>10 Oekist of Type No. 16H. PL. VI.</p> <p>V. g.; eroded by oxidation. 7.40 gr. I</p> <p>11 Oekist of Type No. 19. PL. VI.</p> <p>Worn. 7.26 gr. I</p> <p>12 Oekist of Type No. 30. PL. VII.</p> <p>Very good, the reverse pitted by oxidation. 7.38 gr. I</p>	
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	<p>13 Oekist of Type No. 34. PL. VIII. V. f.; somewhat eroded. 7.73 gr. I</p> <p>14 Oekist of Type No. 37A. PL. IX. Brilliant f. d. c. 8.14 gr. I</p> <p>15 Oekist of Type No. 42. PL. X. Brilliant, obverse somewhat oxidized. 8.08 gr. I</p> <p>Total of Tarentine nomoi: Wheel rev., 3; Hippocamp rev., 2; Head of Satyra rev., 1; Oekist rev., 9. Total, 15.</p>
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<sup>1</sup> Arist. *Politics* V, 28, VI, 3, 5.

<sup>2</sup> F. Lenormant, *La Grande Grèce* 1881, p. 30.

<sup>3</sup> Dr. K. Regling [cf. "Klio," 1906, Bd. VI, Heft 3, p. 504] has finally shown that at Tarentum and Heraclea the silver stater and not the diobol was called by the ancients *nomos*: 'Ἰταλικὸς νόμος. In the Achæan colonies the stater or unit was divided into thirds and sixths, according to the Corinthian system, the early Tarentine nomoi are by halves and again by fifths. That even the early incuse nomos at Tarentum was considered as a didrachm is confirmed by an extraordinarily rare variety exhibiting beneath the usual dolphin-rider the addition of two round pellets which can scarcely be taken for anything but marks of value. Of this remarkable and unpublished type only two specimens have come under my observation. The first is in the Paris *Cabinet des Médailles* (No. 1215, weight 7.89); the second is now in my cabinet (weight 7.95). It was formerly in Sir Herman Weber's splendid collection [cf. L. Forrer, Cat. Weber, No. 511, Pl. 24].

<sup>4</sup> Raoul Rochette, *Mémoires de Numismatique et d'Antiquité; Essai sur la Numismatique Tarentine*. Paris, MDCCCXL, pp. 197-256.

<sup>5</sup> Op. cit: Pls. II to IV. The author gives the engravings of 25 varieties all from the *Cabinet*

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	<p><i>du Roi</i> or from his own collection. In this paper 116 different die-combinations are described and I have been able to examine over 400 coins of this class.</p> <p><sup>6</sup> <i>Num. Chron.</i>, 1889, p. 3.</p> <p><sup>7</sup> F. Carelli, <i>Numorum Veterum Italiae descriptio</i>. Naples, 1812, Pls. CVI, CVII, 25 types engraved from various collections but mostly from Carelli's own cabinet which has since passed, almost in its integrity, into the Vienna collection (cf. K. Regling <i>Terina</i>, p. 6).</p> <p><sup>8</sup> Garrucci "<i>Le monete dell' Italia Antica</i>," Rome, 1885, cf. Pl. XCVII, where only eight types are engraved with the following errata: No. 34 joins by mistake two dies belonging to different types (cf. R. Rochette, Pl. IV, 34 and 36). No. 29, the inscription of the reverse is omitted. Although the engraving of this plate is very fine, the style of each type is invariably badly rendered.</p> <p><sup>9</sup> Cf. T. CVI, 51, T. CVII, 69.</p> <p><sup>10</sup> Cf. T. CVII, 72. All the following (T. CVI) 52, 53, 54, 56, 61 and 64, (T. CVII) 67, 68 are very inaccurately engraved. The module of all coins is invariably too large. I have been able to identify beyond doubt all the original coins engraved by Carelli with the possible exception of T. CVII, 68. Cf. Type No. 21.</p> <p><sup>11</sup> Cf. Head, <i>Hist. Num.</i>,<sup>2</sup> 1911, p. 55. K. Regling, <i>Sammlung Warren</i>, 1906, p. 4, Nos. 21-27. K. Regling, <i>Klio</i>, op. cit., p. 515. Rev. A. W.</p>
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Hands, *Coins of Magna Græcia*, p. 20, etc. It is true that so prominent a numismatist as E. Babelon in his *Traité*, Vol. I, Part II, p. 1395, possibly inadvertently, refers to the seated "Dêmos," but no doubt when this learned author revises, in a subsequent volume, the Tarentine coinage after B. C. 473, he will subscribe to the more recent "oekist" theory which even R. Rochette (cf. op. cit., p. 233) had once entertained only to reject it in favor of the hypothetical Dêmos. However, quite recently, M. Babelon in his *Les Monnaies Grecques. Aperçu historique*, Paris, 1921, p. 86, again refers to the seated Dêmos.

<sup>12</sup> *Num. Chron.*, 1897, "The type known as the Dêmos on the coins of Rhêgium," p. 173, and *ibid.* 1899, p. 5.

<sup>13</sup> *Num. Chron.*, 1898, *Rhêgium-Iocastos*, p. 281.

<sup>14</sup> The seated figure at Tarentum is Taras, the heroic founder of Tarentum, the *οἰκιστής*, just as the seated Heracles is the mythical founder of Croton, on the well known didrachms of this town inscribed: O>K>MTAM. (Head, *Hist. Num.*,<sup>1</sup> fig. 25.)

<sup>15</sup> Op. cit. p. 19.

<sup>16</sup> Cav. Quintino Quagliati, the erudite keeper of the Museo Civico at Taranto, has brought together in the second room of the Museum, numerous Ægean potsherds, partly belonging to a late Minoan period, partly to the Mycenæan class, all (circa B. C. 1300) found on a spot called "Scolio del Touno" not far from the ancient

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	<p>Tarentum. There is also a fine display of bronze and ivory implements and large selection of Messapo-Iapygian pottery much earlier in date than B. C. 705, presumed date of the foundation of Tarentum. Cf. Q. Quagliati, <i>Notizie degli Scavi</i>, 1902, p. 583, and Adolphe Reinach, <i>Notes Tarentines</i> in "Neapolis," Vol. II, Part III. p. 245, and Note No. 2.</p> <p><sup>17</sup> Pausanias, X, 10. Lenormant, op. cit, p. 22. Geffeken, <i>Grundung von Tarentum (Fleck-eisen's Jahrbücher</i>, 1893). Antiochus, F. H. G., I, 184, 14 (ap. Strab. 279c). Probus ad Georg. II, 176. Pais, <i>Storia della Magna Græcia</i>, I, p. 611, and <i>Ricerche Geografiche</i>, p. 111. Prof. Andrea Martini, <i>Guida di Taranto</i>, p. 6.</p> <p><sup>18</sup> Herodotus, VI, 38. G. Macdonald, <i>Coin Types</i>, p. 104.</p> <p><sup>19</sup> <i>Journal of Hell. Stud.</i>, 1918, p. 99, Note 46.</p> <p><sup>20</sup> E. Babelon, <i>Traité</i>, op. cit, p. 1379. H. Dressel, <i>Beschr. der Ant. Münzen</i>, Berlin, III Band, Italien, p. 223.</p> <p><sup>21</sup> Cf. Evans, op. cit, p. 14, Pl. II, 5, and Pl. VI, 10. Cf. also Evans, Type G, Per. II, with the kantharos symbol beneath the heroized rider, in this case certainly Taras.</p> <p><sup>22</sup> Cf. Lenormant, op. cit., p. 397. J. R. Anderson, <i>Journal of Hell. Stud.</i>, 1883, p. 130. A. J. Evans, op. cit, pp. 18, 19.</p> <p><sup>23</sup> <i>Klio</i>, loc. cit., p. 515.</p> <p><sup>24</sup> Cf. No. 26, <i>Die Griechischen Münzen der Sammlung Warren</i>. Berlin, 1906, and <i>Klio</i>, l. c.,</p>
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<p>p. 515, Note 4. For a probable explanation of this abnormally low weight cf. p. 45.</p> <p><sup>25</sup> Cf. K. Regling. <i>Klio</i>, l. c., p. 515, Note No. 2, and A. Sambon, <i>Rev. Num.</i>, 1903, pp. 58, 59.</p> <p><sup>26</sup> Cf. <i>Rev. Num.</i>, 1904, Pl. V, No. 1. The date proposed for that presumed unique variety now appears to me somewhat too early.</p> <p><sup>27</sup> Cf. R. Jameson catalogue, Pl. IV, No. 87. Babelon, <i>Traité</i>, Pl. LXV, 13. Dressel, Berlin Cat., Nos. 62, 64. H. Willers, <i>Studien zur Griechischen Kunst</i>, Leipzig, 1914, Pl. XII, 6. R. Rochette, l. c., Pl. II, 16.</p> <p><sup>28</sup> Evans, Pl. I, 6. Babelon, <i>Traité</i>, Pl. LXV, 20. H. Willers, l. c., Pl. XII, 3, 4, 5, and R. Rochette, Pl. I, 5, 9.</p> <p><sup>29</sup> Much praise must be bestowed on archæologists and Museum curators who, as the learned Prof. P. Orsi of Syracuse, give us regularly notes on coin finds they have been fortunate enough to secure for the museums under their care. Cf. <i>Atti et Memorie del Istituto Italiano di Numismatica</i>, Vol. III, 1917, p. 5, and p. 31, also Vol. III, 1919, p. 5.</p> <p><sup>30</sup> Cf. <i>Num. Chron.</i>, 1907, Pl. X, No. 2 (my coll.).</p> <p><sup>31</sup> Cf. <i>Num. Chron.</i>, 1907, p. 281, Note 12. I have lately had the good fortune of securing, for my cabinet, a beautiful example (wt. 8.00) of this all but unique incuse nomos with inscription retrograde on both sides. The obverse is from the same die as the Athenian coin (cf. A. Posto-</p>	
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	<p>laka, Κατ. τῶν ἀρχ. νομίσ. Athens, No. 219) but the reverse die has been recut and altered by the addition of two very small round pellets in relief on the dolphin-rider's thigh (see above, Note No. 3). This remarkable nomos comes from a small Southern Italy find made years ago which included only four other incuse staters, all in fine condition, two of Croton [one as Pozzi Sale Cat., Pl. IX, 284, weight 8.09, the other in brilliant condition as B. M. C., No. 33, weight 8.10], and two of Caulonia [one as Babelon, <i>Traité</i>, Pl. LXX, 14, weight 8.05, the other as B. M. C., No. 7, with two circles or O on reverse, weight 8.04]. The date of this small deposit may have been c. 510 B. C. and the Tarentine incuse one of the latest issued for commerce with Achæan colonies.</p> <p><sup>82</sup> Cf. Brit. Mus. Cat., Italy, Nos. 41, 42, 47, 48, 200. Dressel, Berlin, l. c., Nos. 56, 58, 61, 72, 96, etc.</p> <p><sup>83</sup> Cf. <i>Journal Intern. d'Arch. Num.</i>, Athens, 1899, p. 308, No. 3 and p. 322, No. 1.</p> <p><sup>84</sup> Mr. Arthur Sambon, when first he published (cf. <i>Bulletin de Numismatique</i>, 1900, p. 9) a unique Tarentine <i>third</i> of nomos, weighing 2.48, from the Prof. Dell Erba's collection [thence in the Philipsen coll. sold by Dr. Hirsch XV Sale, Pl. II, No. 374 and now in my cabinet] a quite abnormal division of the nomoi with the hippocamp reverse, struck on a thick flan, and of poorer style than the hippocamp nomoi of spread fabric, says: <i>Il y a évidemment dans cette série des inter-</i></p>
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positions de types qui compliquent beaucoup les recherches, et on pourra arriver à des résultats satisfaisants seulement le jour où on aura sous les yeux une série complète de moulages de toutes les variétés connues," and the learned numismatist adds "ces deux séries de monnaies ont dû pourtant avoir un cours simultané." Cf. also the highly important paper of the same author "*Art Hellène et Art indigène*," in *Rev. Num.*, Paris, 1916, p. 1.

<sup>85</sup> Cf. the nomos with the wheel reverse of Messapo-Iapygian style. Hirsch XV Sale, 1906, Pl. II, No. 370, now in my collection.

<sup>86</sup> *Catalogo del Museo Nazionale de Napoli I. Monete greche, Napoli, MDCCCLXX, No. 1800.*

<sup>87</sup> The hair and beard of Taras on Garrucci's engraving T. XCVII, 27, wrongly appear as curly. The diphros, exergue and borders are rather inaccurate, the archaic style of reverse quite unrecognizable.

<sup>88</sup> Evans, l. c., pp. 18, 19.

<sup>89</sup> Cf. Perrot & Chipiez, *Histoire de l'Art*, Tome VIII, p. 134 fig. 74, p. 439 fig. 215. E. A. Gardner, *Handbook of Greek Sculpture*, p. 149 fig. 22.

<sup>40</sup> For the association of the kantharos with the old heroic cult of Tarentum and Sparta cf. Evans, l. c., p. 18, and *Journal Hell. Stud.*, 1886, "Recent Discoveries of Tarentine Terra Cottas." R. Rochette, op. c., p. 233. E. Pottier & S. Reinach, *La nécropole de Myrina*, pp. 440, 441.

<sup>41</sup> Cf. R. Rochette, l. c., p. 213, Note No. 1.



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	<p><sup>42</sup> R. Rochette, l. c., p. 215, and M. Lorentz, <i>De Civit. Vet. Tarent.</i>, Leipzig, 1833, pp. 11, 13.</p> <p><sup>43</sup> Cf. A. J. Evans, <i>Journal of Hell. Stud.</i>, 1886, p. 45. Elworthy, <i>The Evil Eye</i>, pp. 370, 374, 381. F. Lenormant, op. cit., p. 323. F. Cumont, <i>Rev. Arch.</i>, 1917, pp. 87, 92, No. 3, and 98, No. 12.</p> <p><sup>44</sup> No doubt the engraver represented Taras of rather mature age and bearded in order to differentiate him from Phalanthos of the reverse, and we have already noted (see p. 6) that, according to tradition, Taras had ruled a number of years over the city he founded before his death and heroization.</p> <p><sup>45</sup> Cf. S. Reinach, <i>Recueil de Têtes Antiques</i>, p. 4, Pls. 5 and 6. E. Gardner, l. c., p. 233, fig. 54.</p> <p><sup>46</sup> Cf. Perrot &amp; Chipiez, l. c., p. 168, figs. 235, 236.</p> <p><sup>47</sup> The dotted exergue between two plain lines points to an early date. It is found on incuse staters of Sybaris (E. Babelon, <i>Traité</i>, Pl. LXVII, 5, 7, 8), of Laos [l. c., Pl. LXVIII, 1], of Croton [l. c., Pl. LXIX, 10, 13], all struck before 510 B. C.</p> <p><sup>48</sup> Cf. <i>Rev. Num.</i>, 1904, M. P. Vlasto, Pl. V, No. 1 [c. 520-510 B. C.]. Cat. R. Jameson, Pl. IV, 83 = Berlin, Dressel, l. c., No. 48 — H. Willers, l. c., Taf. XII, 2 (from my cabinet) [c. 510-500 B. C.]. Naples, Fiorelli, No. 1796 — a specimen in my coll. (weight 8.03) [c. 500-480 B. C.]. The earlier nomoi with the wheel reverse [cf.</p>
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Macdonald, coll. Hunter, Pl. IV, 21] represent the dolphin-rider, as on the incuse nomoi, in a stiff archaic pose resting his right hand on the dolphin's back and extending his left. The evidence of the Sava Find, 1856, in which the "wheel" nomoi were numerous and somewhat worn allows us to date the earlier types of this class as far back as 520 B. C.; cf. L. Sambon, *Recherches sur les Monnaies de la Presqu'île Italique*, Naples, 1870, p. 30.

<sup>49</sup> All the above is confirmed by the, 1833, Calabrian find (cf. Avellino, 1833) and the Sava deposit referred to above. Both finds contained numerous worn nomoi with the wheel, a certain number of nomoi with the hippocamp reverse, in very fresh condition, and a few also brilliant examples with the archaic head reverse. In the Pæstum Find, 1858, which, according to Sir Arthur Evans [cf. l. c., p. 40], was buried as late as c. 392 B. C., there occurred a few not well preserved nomoi, with the hippocamp and seated oekist reverses side by side with fine and very fine equestrian types of Periods I and II [B. C. 450-380].

<sup>50</sup> Cf. *Jour. of Hell. Stud.*, 1907, Pl. IV, 2, and p. 97, fig. C. Mr. W. Wroth dates this type c. 480-470(?) B. C., but one must not forget that this plated stater is presumably an ancient forgery and cannot well represent the true archaic style of the genuine issue, just as our plated oekist Type No. 1A underrates the architype.

<sup>51</sup> Cf. *Rev. Num.*, 1912, p. 16, Pl. III, No. 1, now in Mr. R. Jameson's coll. [cf. Cat. R. Jameson, Pl. XCVI, 1109a].

<sup>52</sup> This plated nomos is now in my cabinet, owing to the kindness of Mr. R. Jameson who had acquired it with Sir Arthur Evans' splendid first collection. It was only after judicious cleaning, that it was found that the coin was plated, and from the same dies as another poor example for years in my collection.

<sup>53</sup> Cf. *Rassegna Numismatica*, Anno XI, 4.

<sup>54</sup> Cf. Babelon, *Traité*, Pl. LXVI.

<sup>55</sup> Cf. *Revue Numismatique*, 1916.

<sup>56</sup> Cf. P. Gardner, *A History of Ancient Coinage*, 1918, p. 201, and E. Gardner, *Handbook of Archaeology*, p. 165.

<sup>57</sup> Cf. Head, *Coins of the Ancients*, Pl. 7, 5 — B. M. C., Italy, p. 165, No. 35. The cable border is also found on an unpublished variety in my cabinet (weight 8.02). It is of charming archaic style, with the wheel-spokes ornamented with delicate flutings and comes from the Gerace (?) 1920 hoard, see p. 71.

<sup>58</sup> Cf. Macdonald, *Hunter Cat.*, Pl. IV, 21, etc.

<sup>59</sup> Cf. G. F. Hill (*Greek Coins and their Parent Cities*), Cat. of the J. Ward coll., Pl. I, No. 20, etc.

<sup>60</sup> Cf. Prof. P. Orsi, op. cit., pp. 34, 35. A. Sambon, *Rev. Num.*, 1916, p. 1. E. J. Seltman, *Num. Chron.*, 1899, p. 330, and *Rev. Num.*, 1908, p. 276. P. Gardner, l. c., p. 204. The cable

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border figuring on the unique *Jahva* coin, probably struck at Gaza, apparently confirms Mr. W. Deonna's explanation.

<sup>61</sup> Cf. *Revue des Etudes Grecques*, 1918, Tome XXI, p. 64, " *Le nœud Gordien*."

<sup>62</sup> Paris, 1919, *Edition Leroux*, p. 194.

<sup>63</sup> The damage to this die probably took place at the very outset of its use.

<sup>64</sup> Cf. *Rev. Int. d'Arch. Num.*, 1901, 'Ερμηνεία τῶν μνημείων του Ἑλενιστιακοῦ μυστικοῦ κυκλοῦ, p. 483.

<sup>65</sup> l. c., R. Rochette, p. 218.

<sup>66</sup> Cf. Furtwangler, *Masterpieces of Greek Sculpture*, pp. 428, 429, and C. Smith, *Guide to the Sculptures of the Parthenon*, p. 66. (Furtwangler & H. C. Ulrichs) *Greek and Roman Sculpture*, translated by Horace Taylor, Pl. XXXV, etc.

<sup>67</sup> Taking into consideration the extreme rarity of this type I give hereunder a short description of all the varieties I have been able to trace :

B. C. c. after 432.

*a*, Diphros, beneath which dove flapping wings. *Rev. Lyre*. Cf. Imhoof-Blumer, *Monnaies Grecques*, No. 1, Pl. A. 1 = Berlin, wt. 0.98 gr.; de Luynes, wt. 0.78 (not f.), cf. Garrucci T. C. 10.

B. C. c. 380-345.

*b*, Diphros and Tau with three dots about it (one each side and one just above vertical stem). *Rev. Diphros*. Cf. Imhoof-Blumer, l. c., No. 3 = Berlin, wt. 0.90 gr. My coll., wt. 0.82

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	<p>gr. (oxidized), ex. Berlin, Dressel, l. c., No. 487. Cf. Santangelo coll. (Naples), Fiorelli, No. 3344.</p> <p>B. C. c. 281-272.</p> <p><i>c</i>, Same types as <i>b</i>, with lustral branch. Cf. London, B. M. C., No. 416, wt. 0.70 gr. (not fine). Nervegna Sale Cat., Pl. III, 383 (now in my coll.) wt. 0.82 gr.</p> <p><i>d</i>, Diphros. <i>Rev.</i> Distaff. Cf. Imhoof-Blumer, l. c., No. 3 = Berlin, wt. 0.81 gr. Garrucci T. C. 9, and my coll., wt. 0.80 gr. (ex. A. J. Evans and R. Jameson colls.).</p> <p>See also Avellino, <i>Bull. Arch. Nap.</i>, T. I, Tav. VIII, 12, and L. Sambon, l. c., p. 243, Nos. 90, 91.</p> <p><sup>68</sup> Cf. note 67 <i>c</i>.</p> <p><sup>69</sup> Cf. <i>Rev. Num.</i>, 1904, p. 112, and <i>Les Monnaies Grecques coll. Payot</i>, Paris, 1921, p. 39.</p> <p><sup>70</sup> Cf. H. Willers, l. c., p. 143, Pl. XII, 1 to 11.</p> <p><sup>71</sup> Cf. Carelli D, No. 80: <i>Mulier(?) dextera manu entensa</i>, etc. Carelli's very inaccurate engraving (N. I. V. T., CVII, 72) represents a nomos of Type 2 (in fact the Vienna coin Type 2f) and not of Type 3 (cf. R. Rochette, l. c., p. 201).</p> <p><sup>72</sup> Cf. R. Rochette, p. 201.</p> <p><sup>78</sup> Cf. R. Rochette, p. 199. The very important ancient collection of Mgr. Capyciolatro, published by Cav. F. M. Avellino (<i>Italiae Veteris Numismata</i>, Naples, 1808) has been incorporated almost as a whole into the splendid Naples Santangelo collection.</p>
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<sup>74</sup> Cf. M. P. Vlasto, *Num. Chron.*, 1907, p. 282, No. 3, where the coin is wrongly dated c. 470 B. C.

<sup>75</sup> Cf. Percy Gardner, *A Hist. of Anc. Coins*, pp. 206, 207.

<sup>76</sup> Since 1907, when I gave a list of the 33 incuse Tarentine nomoi known to date [cf. *Num. Chron.*, 1907, pp. 279-281, and note No. 10] I have been able to add the following: [Type, the Hyakinthian Apollo], *Copenhagen*, wt. 7.20 gr. (very poor and oxidized); *Arolsen*, Prince of Waldeck cabinet, wt. 7.50 gr. (not fine); [Type Phalanthos on dolphin], *Copenhagen*, wt. 7.06 gr. (very poor); *M. P. Vlasto*, wt. 8.06 gr. (brilliant, found at Lecce, 1906); *Sir Herman Weber*, wt. 7.95 gr. (now in my cabinet, see above, note No. 3); *Mr. Cl. Côte*, wt. 7.46 gr. (not fine), ex. Löbbecke (Hirsch XXVI Sale), Mathey and S. Pozzi colls.; *Cambridge*, wt. ? (not fine), McClean coll.; *M. P. Vlasto*, wt. 6.43 gr. (very much worn and poor); *E. T. Newell*, wt. 7.24 gr. (not fine); *E. T. Newell*, wt. 7.78 gr.; *M. P. Vlasto*, wt. 8.00 gr. (see above, note No. 31).

<sup>77</sup> See above, note No. 59, cf. *Brit. Mus. Cat.*, p. 167, Nos. 52, 53, and *Dressel, Berlin Cat.*, p. 235, Nos. 62 and 66-70, etc.

<sup>78</sup> During Period I, with the exception of the architype No. 1, only the plated oekists of Type No. 1A and Type No. 8 have the legend on both sides.

<sup>79</sup> Owing to bad striking of all known speci-

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	<p>mens the extended left hand is obliterated, but the type appears little more than a reproduction of the early scheme as it is seen on the hippocamp nomoi, cf. Evans, Pl. I, 4. Only Hunter specimen <i>a</i> shows traces of the legend probably <math>\geq \text{ΑΡΑΤ}</math> which is quite obliterated on <i>b</i> and <i>c</i>.</p> <p><sup>80</sup> Cf. Macdonald, Hunter Cat., p. 65.</p> <p><sup>81</sup> The earliest coin-type struck at Terina, c 480 B. C., exhibits a wingless Victory, <math>\text{AK}\leq\text{N}</math>, surrounded with a wreath of olive, cf. Regling, <i>Terina</i>, Taf. II, a, "This type, according to Mr. P. Gardner (Types of Greek Coins, p. 102), suggests that perhaps Pythagoras of Rhegium, in the statue of Victory which he made for the Tegeatae to dedicate at Delphi, may have adhered to the tradition of Calamis, and represented the goddess wingless." This Terinaean type may have suggested to the Tarentines the symbolical wreath.</p> <p><sup>82</sup> Cf. E. A. Gardner, Handbook, l. c., p. 111.</p> <p><sup>83</sup> Cf. Cicero, <i>De Signis</i>, II, <i>Verr.</i> IV, 60, 135. Varron, <i>De ling. Lat.</i>, V, 31. Tatian, 202, <i>ad Græcos</i>, 53.</p> <p><sup>84</sup> Cf. <i>Neapolis</i>, Vol. II, Fasc. III, Adolphe Reinach, <i>Notes Tarentines</i>, pp. 231-253, and H. Lechat, <i>Pythagoras de Rhégios</i>, 1905.</p> <p><sup>85</sup> R. Rochette, l. c., p. 242.</p> <p><sup>86</sup> The late Mr. J. P. Six (cf. <i>Num. Chron.</i>, 1898, p. 231), following Busolt (<i>Griech. Gesch.</i> III, 1, p. 170), dates the Rhegian series 461-460 B. C.</p> <p><sup>87</sup> Cf. Diod., lib. XI, 52, 3. Pietro Larizza</p>
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<p><i>Rhegium Chalcidense</i>, p. 70. Lenormant, op. cit, p. 28.</p> <p><sup>88</sup> I cannot follow Mr. A. Sambon who considers the olive wreath as commemorating the extension of the olive-oil trade (<i>Rev. Num.</i>, 1915, p. 97).</p> <p><sup>89</sup> Cf. R. Rochette, p. 215. M. Lorentz, l. c., pp. 11, 13. Heyne, <i>Prolus. Acad.</i>, T. II, p. 221 note d.</p> <p><sup>90</sup> "<i>Oves Tarentinae, pellitae oves Galaesi.</i>" Plaut, <i>Trucul.</i>, III, 1, 5. Horace <i>Carm.</i>, III, Od. V, 5. Plin., H. N., IX, 9 and 30.</p> <p><sup>91</sup> On the beautifully preserved oekists, Pl. I, Types 2, 3, 6 and 7. Nos. 4, 6, 8 and 11, where all the details of this symbol are clearly visible, the dots which cover the fleece, placed upon the diphros, strongly recall the early Greek manner of representing the curly fleece of sheep on gems and coins.</p> <p><sup>92</sup> Cf. Athen., V, 4. The κλισμός is a seat on which one sat leaning a little backwards as the word signifies.</p> <p><sup>93</sup> Although unnoticed by R. Rochette, this nomos is the very same one engraved in Carelli T. CVI, 51, with its module, as usual, much enlarged.</p> <p><sup>94</sup> Carelli describes the short distaff, held in the oekists right hand, as a murex shell which also is figured on his engraving. It is, however, possible that, considering the unusually small size of the distaff, this object is really intended to</p>	
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	<p>represent here a spindle twined with wool, the purport of which is the same.</p> <p><sup>96</sup> As read by Dr. Hirsch in the G. Philipsen XV Sale catalogue, No. 385.</p> <p><sup>96</sup> Cf. R. Rochette, p. 183, Pl. I, 9 = Garrucci T. XCVII, 22 = L. Sambon, l. c., Pl. XVII, 6. The inscription of obverse eroded by oxidation on the original represented in Fig. 1 is <math>\Sigma\Lambda\Upsilon\text{AT}</math></p> <p><sup>97</sup> Formerly in the Avellino coll., cf. Riccio, <i>Repertorio</i>, 1852, p. 53, No. 8.</p> <p><sup>98</sup> Cf. F. Imhoof-Blumer, <i>Nymphen und Chariten</i>, <i>Rev. Int. d'Arch. Num.</i>, Athens, 1908, p. 13, No. 14 and note No. 1.</p> <p><sup>99</sup> This nomos, I am informed, was found in Calabria, 1920, with four incuse not well preserved staters of Croton and a fine double-relief stater of Caulonia struck after circa 480 B. C.</p> <p><sup>100</sup> K. Regling, <i>Sammlung Warren</i>, 1906, p. 4, No. 19, Pl. I, 19.</p> <p><sup>101</sup> M. P. Vlasto, <i>Rev. Num.</i>, 1904, Pl. V, No. 6 (now in the C. Côte coll.), and Babelon, <i>Traité</i>, p. 1390, cut No. 2046.</p> <p><sup>102</sup> Cf. Babelon, <i>Traité</i>, p. 1378.</p> <p><sup>103</sup> On the presumably unique nomos in my cabinet (see Type 12) which is from the same rev. die as Type No. 11 the curve of the necklace is plainly visible outside to left of the neck and shoulder of the seated oekist. It cannot be the representation of his collar-bone as on Types No. 14 and 14A, see Pl. III.</p> <p><sup>104</sup> Evans, op. cit., p. 3, note 5, cf. Head,</p>
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*Coins of the Ancients*, Pl. 7, No. 7. Dressel, Berlin Cat., Nos. 65, 66.

<sup>105</sup> Carelli, N. I. V. T., CVIII, 81. B. M. C., p. 172, Nos. 89, 90. Dressel, l. c., p. 285, No. 369, Taf. XIV, 206.

<sup>106</sup> Cf. E. Babelon, *Traité*, p. 1391.

<sup>107</sup> Cf. Evans, Per. II, Type L. 2, from the same dies as the horsemen figured by L. Forrer, p. 234, No. 6 (*Notes sur les Signatures des Graveurs sur les Monnaies Grecques*), Brussels, 1906. Cf. *Rev. Belge de Num.*, 1905-6.

<sup>108</sup> Many Tarentine horsemen are restruck over Corinthian staters, cf. Berlin Cat., p. 252, No. 155, Taf. XII, 184 (cf. *Zeit. f. Num.*, IV, p. 330) No. 157, p. 257, No. 192, Taf. XIII, 191. In my cabinet I have the following "horsemen" similarly restruck. Evans, Per. III, Type L, 1 and 3, Type M, 1, Type O, 3; Per. IV, Type A, 1, Type B, 1, Type D, 1, I have also a "hippocamp" nomos, from same dies as F. S. Benson Sale Cat., Pl. I, No. 21, restruck on an early Corinthian Pegasos as C. Oman, *Corolla*, Pl. XI, No. III, 4. This nomos may have been struck circa 460 B. C.

<sup>109</sup> Cf. Evans, p. 36. M. P. Vlasto, *Rev. Int. d'Arch. Num.*, 1895, Pl. Z, 4. Cf. Hirsch XXIX Sale, Pl. I, 16, two other nomoi in my collection.

<sup>110</sup> Cf. *Notizie degli Scavi*, 1880, p. 190, pl. 5. The square form  $\diamond$  is also found on a fragment dedicatory inscription in very archaic letters,

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	<p>conjointly with the <math>\xi</math> of the normal form and not of the early standing form <math>\zeta</math> discovered at Taranto, during the excavations made by Prof. Viola near the ancient sanctuary of Persephone on the elevated plateau called Pizzone, cf. <i>Memoirie della v. Accad. dei Lincei</i>, XI, 1883, p. 296.</p> <p><sup>111</sup> Cf. B. M. C., 50. Carelli, N. I. V. T., CV, 43. Macdonald, Hunter, No. 6 = C. Combe, T. 55, IV. Jameson Cat., Pl. IV, 87. <i>Rev. Num.</i>, 1904, Pl. I, No. 7, p. 114. S. Benson Cat., Pl. I, No. 21. <i>Neapolis</i>, l. c., 1913 Tav. V, 17, etc. All these "hippocamp" nomoi are among the latest issued.</p> <p><sup>112</sup> With the exception of the weight of oekist No. 1 noted, while Mr. E. Gabrici, the courteous and obliging curator of the Palermo Museum, had under his care the Naples collection, I have unfortunately been unable to obtain the weights of all the other oekists of that very important cabinet, no scales being now available.</p> <p><sup>113</sup> l. c., p. 205.</p> <p><sup>114</sup> The dolphin-rider is represented receiving a small dolphin in a similar manner on several later horsemen, cf. Evans, Per. III, Type L, Per. VI, Type D, 2 and 3, also on a gold half stater (B. M. Cat., p. 162, No. 16) and <i>Num. Chron.</i>, 1907, Pl. X, No. 14. The dolphin is the real hieroglyph of Tarentum or abbreviation of its well known <i>παράσημον</i>.</p> <p><sup>115</sup> Cf. L. Sambon, l. c., p. 249.</p> <p><sup>116</sup> On an extremely rare silver diobol (wt. 1.20</p>
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gr.) in the de Luynes collection, struck c. 500 B. C. of the following type: Cockle-shell, cable border. *Rev.* Cray fish between ► and ┐. Border of radiating lines. Cf. Nervegna Sale Cat., lot 273, and Naples, Fiorelli, No. 1907. The specimen of this type in my cabinet weighs 1.21 gr. For T | A divided by the type cf. the later trihemibols as B. M. C., No. 387, Garucci Tav. C. 26.

<sup>117</sup> Sir Arthur Evans mentions the cicada (cf. p. 178) as a moneyer's symbol on a late Tarentine horseman, and its fractions, of reduced weight, of his Type B, 2, Per. VIII. However on two particularly brilliant examples of this type, in my cabinet, the insect is certainly not a cicada but a bee or possibly a fly (cf. B. M. C., Italy, p. 180, No. 153, and Carelli, N. I. V. T., CXI, 147, associated to the eponymous magistrate named Zopyros).

<sup>118</sup> Cf. Ad. Reinach, l. c., p. 245.

<sup>119</sup> Cf. W. Aly, *Der Kretische Apollonkult*, 1909, and *Delphinios* in *Klio*, 1912.

<sup>120</sup> The site of the shrine of Poseidon has been identified by Signor Luigi Viola within the limits of the ancient acropolis of Tarentum, cf. *Memorie della v. Accademia dei Lincei*, IX, 493.

<sup>121</sup> I cannot share Sir Arthur Evans' opinion that the earliest horsemen show any great analogy with the wreathed oekists — which all present on their obverse Phalanthos riding the dolphin, with both hands extended. This version is never

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	<p>met with on the earliest horsemen, though always associated with the latest issues exhibiting on their reverse the hippocamp or youthful head. (Cf. Evans, Pl. I, 6. R. Rochette, Pl. I, 5.)</p> <p><sup>122</sup> Cf. E. Babelon's <i>Traité</i>, p. 1380. M. P. Vlasto, <i>Rev. Num.</i>, 1904, p. 149 and Pl. V, 1. <i>Rev. Belge de Num.</i>, 1899, p. 145, No. 1 and Pl. VI, 1.</p> <p><sup>123</sup> Cf. L. Sambon, l. c., p. 35.</p> <p><sup>124</sup> Anaxagoras, circa 470 B. C., enunciated the first law of linear perspective, the radiate retreating of parallels to the point of view. Cf. J. Six, <i>Jour. of Hell. Stud.</i>, Vol. XL, Part II, 1920, p. 180.</p> <p><sup>125</sup> <i>AR</i> 23/25 mm., weight 8.00 gr. Cf. M. P. Vlasto, <i>Rev. Int. d'Arch. Num.</i>, 1898, Pl. Z, 3. A similar obverse die, with the same border and mintmark <math>\Gamma</math>, represented both in the Evans and the Rome-Vatican collections, is coupled with a somewhat later reverse die on which the rider does not hold the whip but the horse's reins with both hands. This new reverse is represented in my cabinet coupled with two other obverse dies as Evans, Pl. II, 3.</p> <p><sup>126</sup> Sir Arthur Evans gives the description of only four types in his first Period. I have been able to bring together in my cabinet 19 horsemen all struck before circa 430 B. C., most of which are from hitherto unpublished dies.</p> <p><sup>127</sup> Coins of early Velian types have been frequently found in the neighborhood of Taranto.</p>
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<sup>128</sup> On the brilliant example of this extremely rare early horseman in the Munich cabinet the letter O of the inscription on the reverse is off the flan.

<sup>129</sup> Cf. A. Michaelis *Alt Parthenon*, Leipzig, 1870, Pl. 14, IV, 24, 25.

<sup>130</sup> Cf. above note No. 24.

<sup>131</sup> Cf. *Num. Chron.*, 1907, Pl. X, No. 7, and F. Imhoof-Blumer & Keller, *Tier und Pflanzenbilder*, VIII, 30.

<sup>132</sup> The only other known example of this type, with the square pellet on the reverse, is in the splendid collection of Mr. R. Jameson, cf. Jameson Cat., Pl. V, No. 93, cf. hereafter note No. 140.

<sup>133</sup> Cf. R. Rochette, *Mémoires de Numismatique et d'Antiquité, Observations sur le type des Monnaies de Caulonia*, pp. 35-37. Diodor Sic, IV, 24. Lycophron, V, 1005.

<sup>134</sup> Cf. A. J. Evans, *Jour. of Hell. Stud.*, Vol. VII, *Recent Discoveries of Tarentine Terra-Cotta*, p. 5.

<sup>135</sup> *Cicalone* means the *chatterer* and recalls the *noisy cicada* (in Italian *cicala*) symbol on type No. 161, apparently corroborating my possibly overbold explanation of this curious symbol.

<sup>136</sup> Polyb. *Hist.*, VIII, 30, 3.

<sup>137</sup> Cf. Prof. Andrea Martini, *Guida di Taranto*, p. 6.

<sup>138</sup> Cf. R. Rochette, l. c., p. 209, note No. 3.

<sup>139</sup> H. Dressel, l. c., p. 240, under Nos. 84, 85.

<sup>140</sup> Only two examples are known of this first

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	<p>issue, one in the Berlin Museum (ex. Imhoof-Blumer coll.), cf. <i>Nymph. und Char.</i>, l. c., Pl. I, 13 and <i>Tier und Pflanz.</i>, l. c., Taf. VIII, 29, the other, with the reverse curiously double struck, in my collection (ex. Hirsch Sales, XXX, 102, and XXXIV, 20, ex. Garrucci coll.). For other recuttings of dies cf. Sir Arthur J. Evans, <i>Num. Chron.</i>, Vol. XII, 1912, Pl. IV, 21 and 22, and Imhoof-Blumer, <i>Monnaies Grecques</i>, p. 16, No. 14.</p> <p><sup>141</sup> Cf. <i>Num. Chron.</i>, Vol. XII, 1912, 28.</p> <p><sup>142</sup> Cf. Garrucci Tav. C. 33. Cat. Jameson, Pl. VII, 132 (my coll., wt. 0.62 gr.). Garrucci Tav. C. 12 and 34 (my coll., wt. 0.63 gr.). Cf. Minervini, <i>Oss.</i>, Tav. V, 4a.</p> <p><sup>143</sup> Cf. Weicker, <i>Seelenvogel</i>, p. 26.</p> <p><sup>144</sup> For a presumed unique Tarentine third of nomos cf. note No. 34.</p> <p><sup>145</sup> The only specimen of this type in the Naples cabinet is Fiorelli's No. 1805, a very beautiful example of type No. 37<i>h</i>, on which the dove's head is somewhat indistinct being almost on the edge of the flan. The wings of the bird have the vague appearance of a small net which therefore excuses Avellino's mistake.</p> <p><sup>146</sup> Cf. Evans, <i>Num. Chron.</i>, l. c., 1912, Pl. III, 4 and 7.</p> <p><sup>147</sup> Cf. Lenormant, l. c., p. 97. The learned author considers the cat(?) as a magistrate's symbol or signet. This view is however quite inadmissible there being always an evident con-</p>
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nection between the panther's cub and the seated figure.

<sup>148</sup> Cf. Keller, O., *Zur Geschichte der Katze im altertums — Mitteil des Kais. deut. Arch. Inst. Röm. Abtheil.*, 1908, pp. 40-70.

<sup>149</sup> Cf. *Collection de Monnaies Antiques Grande Grèce et Sicile*, Paris, 19/12/1907, Sale Cat., p. 21, No. 13. The preface of this catalogue by Dr. A. Sambon is a highly valuable contribution on the artistic evolution of Magna Græcia's and Sicily's coinage.

<sup>150</sup> Cf. Imhoof & Keller, *Tier und Pflanzenbilder*, Taf. I, 26.

<sup>151</sup> Cf. *Die Künstlernischriften auf Griechischen Münzen*, pp. 15-43. A. J. Evans, op. cit., p. 119. L. Forrer, l. c., pp. 70-72.

<sup>152</sup> Cf. Boettiger, *Hercules in Bivio*, pp. 42-44.

<sup>153</sup> Cf. R. Rochette, op. cit., p. 217, notes 1 and 2. R. Rochette first pointed out the real meaning of these two symbols which have been taken for a bulbous root, cuttle-fish (Carelli D. No. 73) or a ball (Avellino, *Ital. Vet. Num.*, p. 77, *pilam ut videtur*). The spindle of wool, held out to the panther's cub, has also been described as a murex, or even a bunch of grapes by R. Rochette (cf. p. 232) and others. The panther's cub has also at times been described not only as a cat but also as a dog owing to the poor condition of most of the examples then at hand. It may be noted here that on an Attic fourth century sepulchral relief near Rome,



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	<p>in the Grotta Ferrata monastery, a heroized departed is represented seated to left on a diphros while a panther's cub is reclining beneath his seat (cf. <i>Mon. dall' Instit.</i>, 1855, Tav. 15). Cf. also Clarac, <i>Musée de Sculpture</i>, Pl. 682, No. 1596, Pl. 686, No. 1611, Pl. 688, Nos. 1616, 1619.</p> <p><sup>154</sup> Cf. Furtwangler, l. c., p. 15 and Pl. VI, No. 18.</p> <p><sup>155</sup> Head, <i>Hist. Num.</i>,<sup>2</sup> fig. No. 63, p. 113.</p> <p><sup>156</sup> Cf. E. J. Seltman, <i>Num. Chron.</i>, 1897, l. c., Pl. VIII, 15.</p> <p><sup>157</sup> Cf. <i>Burlington Fine Arts Club Exhib. Cat.</i>, l. c., Pl. XCIII, H. 33.</p> <p><sup>158</sup> Cf. Furtwangler, l. c. Pl. V.</p> <p><sup>159</sup> The right hand is empty and does not hold a wreath, cf. R. Rochette, p. 208, Pl. III, No. 28.</p> <p><sup>160</sup> Cf. R. Rochette, p. 207, Pl. III, 26.</p> <p><sup>161</sup> On all the following horseman of early fine style, rightly ascribed to Period II, the horseman type still figures on the <i>reverse die</i>. Type D, 1, 2, 3; Type E, 4.</p>
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